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ABSTRACT

This guide offers advice and practical assistance to high school publications advisers. The first section provides general information about school publications, including planning and organizing, public relations, protecting the program and the school, available resources, and advertising. The second section concerns school newspapers and contains information on selecting a staff, staff responsibilities, planning the first issue, and figuring a paper budget. This section also offers guidelines for making policy and editorial decisions and provides examples of editorial policy statements; samples of a style sheet, nameplate, masthead, headline schedule, assignment sheet, and slug sheet; and a schedule for a biweekly publication. The third section deals with yearbook production. Following a discussion of the purposes of a yearbook, it offers guidelines for good yearbooks, a yearbook evaluation exercise, guidelines for critiquing the yearbook, an evaluation guide for exchange yearbooks, and a discussion of the pros and cons of yearbook competitions. Glossaries of newspaper and yearbook terms are appended. (RI)

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Survival Kit for School Publications Advisers

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Preface

This survival kit for school publications advisers is a very practical documentation of some important developments in high school journalism in Kansas.

The idea came from the leaders of the Kansas Scholastic Press Association. That in itself is a measure of the growth of KSPA from a struggling organization with a few dedicated members to the important service organization of today. KSPA is reaching out to help teachers and students in high school journalism in a most productive way.

It is appropriate that this material was put together by three of the top journalism teachers in the state. On behalf of other veteran journalism teachers in the state, they have compiled and organized this very useful guidebook.

Jenelle Cowen, Jackie Engel and Shirley Gabrielson are among the outstanding publications advisers in Kansas. The top quality school publications they advise are proof that they practice what they preach.

As this guidebook was being compiled, Jackie Engel was emerging in tough competition as the outstanding high school journalism teacher of the year in a program sponsored by the Newspaper Fund, Inc.

This guidebook is an appropriate celebration of Jackie's achievement, and of the growth and development of KSPA. It is also a most valuable contribution to the continued growth and strength of high school journalism.

I am pleased to see the KSPA idea become a reality. I know it will be used and praised for many years to come by journalism teachers of varying backgrounds. It is a wonderful resource.

All of us involved in journalism education appreciate the many contributions of students and teachers involved in publications programs. This guidebook is a fitting tribute to past accomplishments and a valuable tool for the continued success of high school newspapers and yearbooks.

Del Brinkman
Dean of the William Allen White School of Journalism
The University of Kansas

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Foreword

Hello, fellow advisers:

Welcome to the world of school publications. Whether you are a seasoned adviser or a fairly inexperienced one still searching for quicker and more efficient methods and answers, this material has been collected and assembled to offer you some practical help.

When the idea for this manual was first conceived by the executive board of the Kansas Scholastic Press Association (KSPA), we were appointed as members of a task force. Our directive was to prepare material that would provide a renewed spark to experienced advisers, a new surge of "know how" for those neither experienced nor inexperienced and some very practical information for newcomers. Together, we represent a combined total of forty-three teaching and advising years. We would be the first to admit that we haven't learned nearly all the shortcuts or found all the answers, but we have all probably been exactly where you are at this moment. We therefore hope that our labor here will lessen some of your anxiety or fears.

As an adviser, you will, of course, experience frustrating and seemingly endless days when survival will seem less than a desired goal. But those days will pass. One day you will experience the anticipation preceding publication of your first newspaper or yearbook or the inner glow following a critical overview of your publication when you know that it really is better than average, even almost good. When you see the sweet smile of success spread broadly across a young journalist's face or hear that one of your former staff members has just been employed by one of the "biggies," you will feel that all your trouble was worth it. Experienced advisers who are reading this may well know what we are talking about.

Looking ahead, however, may not help your anxiety now. We hope that all these bits and pieces of information may enable you to move from one day to the next with some degree of sanity and organization. In addition, your job will be much more interesting and will require much less energy if you try to do it with enthusiasm.

Good luck and good journalism!

Jenelle Cowen, Abilene High School
Jackie Engel, McPherson High School
Shirley Gabrielson, Wichita South High School

Overview

To offer advice is to run the risk of sounding a bit like Polonius--pompous, redundant, contradictory and wordy. But that seldom stops the giver of advice. So here are six survival words for the journalism teacher from those who have learned by experience.

FLEXIBILITY. Journalism is unpredictable. Teachers who remember that plans must be discarded as easily as the front page story supplanted by the more important story will be better prepared for day-to-day survival. To learn that no technique, no example, no information is all important is to learn that the adviser's job is a vital, ever changing challenge.

TIME. When students are enthusiastic, it is easy for the equally enthusiastic adviser to forget that journalism is not everything. The best adviser is one who reserves some time for himself. As he develops interests beyond the classroom, he reveals dimensions that benefit his students and the publication he shares with them.

HUMOR. The adviser who can laugh at the impossible teaches more than journalism; he teaches survival. And, he too survives.

PERSPECTIVE. To forget that academic journalism is for learning is to lose perspective. The adviser who doesn't remember that the publication is primarily a teaching tool and not the all-important product underestimates his importance.

ROLE. Perhaps the greatest compliment a journalism teacher can receive is for students to say, "He is not our teacher; he is our adviser." The teacher has thus taught the most important lessons of all: he has allowed his students the freedom to develop on their own, to learn from their own mistakes and to take the responsibility freedom imposes.

PRIORITY. If there is a cardinal rule for journalism teachers, it is to remember that the student has priority. A choice between a perfect publication and a student's personal needs and growth is no choice at all. The publication must lose every time.

I. General Information

Note: Many of the forms and exercises have been set up so that you can reproduce them directly from this manual for your own use.

1. Planning and Organizing

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Understanding the Individual School Situation

If you are a new adviser, evaluating how journalism and the school publications are viewed in your school is a vital first step. As soon as possible after signing your contract, you should determine what kind of situation you will be moving into.

Where do you go for the answers?

1. Spend some time in your new classroom. Rummage through the files, ransack the drawers, study bulletin boards and read previous years' files of newspapers (and hope they have been bound).

2. Consult with your principal. He may have nothing tangible to offer you, for he's not a journalist and, except in very small schools, does not directly control the curriculum. You do, however, need to exchange philosophies about the program, and a serious discussion with him certainly will encourage good public relations. You can only hope he practices a policy of noninterference.

3. Other teachers may not be able to give you much practical advice, but they may have some useful suggestions. You should definitely consult with the head of whatever department journalism fits into. Your predecessor may have left course study outlines or a list of suggestions.

4. Consult with the previous year's editor and any former staff members, if they are available. Try to obtain bits and pieces of information from them to use in forming your starting plan (however incomplete).

In order to put any plan into action, you need to have answers to the questions below.

1. How many periods of journalism will you have each day?

2. What is the grade level of your students? All seniors? Only sophomores? Some juniors? A mix?

3. What caliber students will you have? Low level? Cream of the crop? A mix?

4. Is there a sequence of courses in which one course serves as a prerequisite to another? If so, what are the courses within the sequence?

5. Are you limited to one-semester courses, or do you have an entire year for one area of study? Could you have two years or even three?

6. Are you allowed a lab class in addition to a straight academic class? In other words, must you publish a newspaper or yearbook within the class period in which you are instructing?

7. The answer to number six will basically determine the plan of your course. Most of the better textbooks are arranged so that they can be divided by chapters into the amount of time you are allowed to teach the course. You can omit a chapter here or rearrange there until you have a workable plan.

Organizing Resource Material and Teaching Aids

Keeping a notebook in which you file material pertinent to your teaching is a useful organizational tool. If you are involved with both the newspaper and the yearbook, it might be a good idea to begin with two separate notebooks.

First, gather all your available material on subjects you teach or may teach at a later date. You may have handouts from workshops, clippings from newspapers or magazines, items you have made yourself such as study guides and tests or a variety of other resources. Second, file one copy under an appropriate category in a standard three-ring binder. Store additional copies in another location.

The headings listed below are recommended divisions for your notebooks. You may, of course, wish to add more divisions or delete some of the ones suggested. Simply develop your own system. Above all, keep collecting!

Suggested Notebook Headings For Newspaper

Advertising
Advising Tips
Beats
Bibliography
Board Policies
Bookkeeping
Careers
Checklists
Competitions
Contracts
Controversy
Court Cases
Editing
Editorials
Exchange
Examples
Features
Forms
Grading
Guidelines
Headlines
History
Humor
In-Depths
Interviews
Leads
Libel/Slander
Mailing
Makeup
News
Policies
Photography
Potpourri
Press Freedom
Printing
Projects
Rating Services
Responsibilities
Speeches
Sports
Staff
Style
Surveys
Teaching Units
Tests
Textbooks
Underground Papers
Vocabulary
Writing Helps
Miscellaneous

Suggested Notebook Headings For Yearbook

Academics
Activities
Business
Copy
Copy-fitting
Covers
Cutlines
Essentials
Evaluation
Forms
Glossary
Grading
Graphics
Headlines
Index
Ladder
Law
Layout
Organizations
Photography
Purpose
Sports
Staff
Style
Theme
Miscellaneous

Working with Printers and Yearbook Companies:
Bidding Procedures and Specifications

What Is Bidding?

Some school systems choose printers and yearbook companies in a formal bidding situation. In this process a set of specifications is sent to each company that may be interested in the business. This is usually done so that the school system is entirely fair to all potential bidders and so that the school can obtain the least expensive price for the work. Taxpayers pay for schools, and taxpayers appreciate it if schools save money for them!

Even if a school system does not go through a formal bidding situation, it is a good idea to make a list of specifications so that you can have in writing exact costs of all products and services. No matter what situation you're in, you will probably have to sign a contract with a company for yearbook work; sometimes you don't with newspaper printers.

What Kinds of Things Do You Include in Specifications?

A. Newspaper specifications should include the items listed below.

1. Printing method--offset, letterpress

2. Paper stock--newsprint, enamel, etc. (See a printer for what's available. You can often use a cheaper stock for letterpress, but there are all grades of paper. Usually papers are referred to by weight and finish, for example, 60# gloss.)

3. Average number of pages

4. Exact size--width by height of the page (Some presses create limitations on sizes; check into this ahead of time. Also, include the column width.)

5. Frequency of publication

6. Deadlines (How many days before publication should the final copy be in? It is good to include a sentence about a few late stories (usually sports) being allowed. State how many days before publication they would come in.)

7. Number of issues per year (This may vary but try to estimate.)

8. Number of copies of each paper (Be sure to allow for exchange papers and extras to have on hand, in addition to those for the student body and faculty.)

9. Costs on color

   a) How much for full process color per photograph, per page or per flat (the two pages that fit together on the press)?
   b) How much for duotone (with same as above)?
   c) How much for spot color (one applied color)?
   d) How much for colored stock paper?
   e) How much for colored ink?

10. Cost for stuffing insert pages: for 6-page paper, for 8-page paper, etc.

11. Cost for folding papers: for 4 pages, 6 pages, 8 pages, etc.

12. Cost for corrections, if any (Sometimes it's better not to mention this.)

13. Arrangements for proofing (If you request galley proofs after copy is set and page proofs after galleys have been read, the paper will have been checked before going to press.)

14. A delivery clause. (You might ask that the printer provide pick up and delivery service.)

15. Extra charges for enlarging art work or photos (Some printers charge for enlarging and maybe even reducing. Again, this may not be a good thing to ask about, because it might give them ideas; on the other hand, you could be stuck with costs you didn't count on.)

16. Cost for overset type (Printers usually charge by the inch, and this can kill you if you don't watch it. Overset is any copy set that isn't actually used in the paper.)

17. Cost of photo engravings (Your printer sometimes does them himself; he may send off for them; or some separate company may do them.)

18. Extra charge for things like reverse print (white on black) and type set vertically, as in an ad

19. Cost for extra copies of the paper, usually per 100's

B. Yearbook specifications should include the items listed below.

1. Number of books (Estimate too high rather than too low.)

2. Size of book--usually 7-3/4 x 10-5/8 or 9 x 12 (8½ x 11 books no longer popular)

3. Number of pages divisible by 4

4. Cost for additional books per book

5. Cost for additional pages--usually by four's

6. Printing process--almost always offset

7. Paper stock and weight (The average is 80# enamel; you might want up to 100# (more expensive), or you may want a rougher texture. Ask your company representative to show you the possibilities.)

8. Binding--sewed, rounded and backed

9. Cover options

   a) soft bound
   b) hard bound with one of the following types of design: embossed design, printed design, silk screen design, metalay design, stamped foil design, reproduction of photography design

   (With the hardbound options, embossed and metalay are usually the most expensive; the more detailed the design, the more expensive. Printed and silk screen designs are usually the least expensive.)

10. Number of applied colors on cover: one applied color _____; two applied colors _____; etc.

11. Cost for printed names on cover--per name

12. Cost for color options--full process (4 color) usually comes in the following:

    a) transparencies (cost figured for first transparency on a flat; lesser cost for additional transparencies on that same flat)
    b) color prints (can be figured the same way as transparencies; can sometimes get a special cheaper rate for "gang printing" or for unlimited number of prints on a flat if they don't need to be enlarged or reduced)
    c) duotone and overprints (two different methods of using a black and white print with one additional color)
    d) spot color (using one color in artwork or printing or as blocks)

13. Cost for special effects (Different companies have different types available and sometimes call them by different names. Usually the cost is per print. Ask about such things as screens and direct line effect. Some types of screens are etching, spiral and mezzotint. Also ask about any extra costs for reverse type and overprinting--printing type over a picture.)

14. Delivery date (The book is usually delivered in the spring, summer or fall.)

15. Deadline Arrangement (The last deadline is usually in March for a spring book, probably May or June for an August or September book. Check this out with past deadlines in your school or other schools.)

16. Copy setting arrangements (The company that prints the book also usually sets the copy. If so, find out how many type faces and sizes are available; also find out about various options, like typewritten copy (cheapest), ragged right copy and flush-left-and-right copy. If the copy is to be set by a different company, be sure to get the same information. Sometimes having the copy set by someone else affects your deadlines and costs--ask!)

17. Reductions per page (Ask about reductions if the staff does its own paste-ups, either for the whole book or for just the mug pages. It saves money but is hard; it also may affect deadlines.)

18. Proof arrangements (You should insist that you at least be able to read page proofs. In some cases you may also be able to read galley proofs, but that may cost more or set up your deadlines.

19. Mailing arrangements (The company usually pays for this and is figured in the overall cost.

20. Cost for corrections (These are usually very expensive on page proofs (for example, $2.00 apiece), so be sure to ask about the charge.

21. End sheets (Find out the cost for anything other than plain white, such as colored paper or spot or full color.)

NOTE: Even if you don't have to go through formal bidding procedures, you should find out answers to all these areas as you start your yearbook or paper.

What kinds of things do you need to talk about with printers at the beginning of the year?

A. Newspaper printers

1. Make sure you both understand the deadline arrangement.

2. Ask how they like copy prepared (for example, what kind of slug line, pages stapled or pasted together, what kind of copy reading marks, how well typed).

3. Ask how they like photos and art work marked and how soon they need them.

4. Ask about how they feel about having students come to the shop and what hours they prefer.

5. Give them some kind of style sheet on policies that are peculiar to your paper in any way (for example, whether headlines are flush left or right, style on capitalization of headlines, the way the name of the paper is used [caps or not], the way bylines are set, how to set signatures on ads).

6. Be sure you know when they can deliver (if they can) and let them know when you have the people available.

7. Give them your phone number at home and school and also the names of staff members (and their phones) with whom they will be dealing.

B. Yearbook printers or representatives

1. Ask them how to use their supplies--layout sheets, copy sheets (if they have them); how to mark pictures, etc.

2. Be sure you understand exactly how deadlines are to be met. Sometimes they want you to hand in pages by signatures, sometimes you can hand in random pages.

3. Check on color deadlines.

4. Ask them how to mark copy.

5. Find out about cover options and how and when to submit a cover design. Also find out if they have anyone available to do art work and how much it costs (usually costs by the hour).

6. Ask about how and when to pay.

7. Representatives often know of names of people to contact for color printing and processing, mug shots, group shots, etc.

8. They can often tell you about good books from other schools that you can send for, or they'll sometimes give you samples if you're extra nice!

9. Ask about visiting their company. Some of them even take students to the plant.

Generally, you work with a representative of a yearbook company, such as American Yearbook Company (Topeka), Taylor Publishing Co. (Dallas), Inter-Collegiate Press (Kansas City), Walsworth (Marceline, Missouri), Hennington

Publishing Company (Winston-Salem, N.C.). There are others; these are just examples.

The salesmen periodically come to help you communicate with the company and to find out what you can do and by what time. Some are very helpful; some aren't.

Setting Up a Photography Program

As an aid to establishing a high school photography program, an annotated list of basic supplies and equipment is furnished below. The items listed are not necessarily the most basic or the cheapest but were chosen for quality, durability and moderate price. This list is only meant to be a guide; individual preference and budget will, of course, vary.

Examples of various useful forms (film and equipment checkout sheets and a photograph assignment sheet) are illustrated on the following pages. Using such forms helps you to keep track of your equipment, your staff and staff assignments. In addition, you will find information on using a 35mm camera, developing film, making enlargements or prints and improving your pictures.

Keeping an accurate inventory of your photography supplies and equipment is a useful and efficient practice. No examples are included here, but you could easily develop your own system.

* * * * *

Basic Supplies and Equipment

Camera

A 35 mm single lens reflex is recommended. One could get by with any of the cheaper brands for approximately $200 (Vivitar is an example), but a Canon AE-1 or AT-1 would provide quality and durability at a price of $300-$400.

Electronic Flash

Electronic flash will provide consistent results in areas of poor lighting. Two units of equal quality are the Honeywell Strobonar 700 and the Sunpak 511. The units are powerful enough for events such as night football but are convenient to use in more normal situations. Cost would range from $150 to $200.

Light Meter

Since many cameras today are equipped with some sort of built-in metering system, it is not usually necessary to buy a separate light meter.

Film

Kodak Tri-X Pan film is quite versatile and provides consistent results in varying lighting conditions. If large quantities of film will be used, reloadable cassettes, a bulk film loader and bulk film (100 feet per roll) could add up to a significant savings. Reloadable cassettes cost approximately 50¢ apiece; a good bulk loader will cost $10 to $15; and 100 feet of Tri-X Pan film costs $10 to $15.

Enlarger

Once again, cheaper models can be purchased for $100 or less, but better quality enlargers at a moderate price can be purchased in the Omega and Beseler lines. Both the Omega B-66 XL and the Beseler 67C are good quality enlargers that cost approximately $250, including lens.

Timers and Clocks

One timer will be needed for each enlarger. The Gralab Model 300 or the Time-O-Lite M-72 are good timers in the $50 range. Also, an inexpensive timer for developing times could be convenient. The Mark-Time Portable Two Speed at $14 is a good example. A small alarm clock with a second hand could be a satisfactory substitute.

Developing Trays

One set of three trays will be necessary for enlarging chemicals. Regular photography trays, 8 X 10 size, cost approximately five dollars each. Good quality plastic dish tubs cost less than two dollars each and are deeper, allowing less chemical spillage.

Easel and Negative Carrier

One easel will be needed for each enlarger. Bogen offers both an adjustable and a four-in-one, standard size easel for $15 to $20. Negative carriers may or may not be included in the enlarger package; you should check when purchasing an enlarger.

Graduate

Some sort of graduate to measure chemical solutions for mixing will be necessary. Most graduates are marked in both ounces and milliliters and cost from two to six dollars.

Print Tongs

Two plastic print tongs at about $1.25 apiece will be necessary to move prints from tray to tray.

Safelight

Almost any inexpensive safelight will be sufficient for darkroom illumination during printing. Acceptable Kodak models run from $7 to $17.

Thermometer

Kodak makes acceptable darkroom thermometers for measuring temperatures of chemicals in tanks and trays or for mixing. The cost runs from five to ten dollars.

Squeegee

A squeegee for film will run from two to three dollars.

Developing Tanks

The big debate in choosing developing tanks is whether to buy plastic or stainless steel. Plastic tanks are usually cheaper and often easier to load. Stainless steel tanks are very durable but generally cost more. Both G.A.F. plastic tanks and Omega stainless steel tanks are acceptable. The G.A.F. tanks range from $8 to $10, with the Omega tanks costing $12 to $15. So many different types of tank are available, however, it might be wise to check out several styles before buying.

Print Dryer

If large numbers of prints are to be processed, a print dryer is almost indispensable; however, the type of paper used is also a factor. Standard papers must be dried on a blotter or a dryer and must remain flat during the process. Resin coated (RC) papers have a different surface, which does not require any special treatment in drying. In any case, dryers can cost from $30 to $750, with the low cost dryers being acceptable for school use. Both the Arkay Duplex F18 B or the Arkay Flipper F15 B are acceptable dryers.

Chemicals and Paper

Kodak brand chemicals and paper are of consistently good quality and are usually available. For Tri-X film, D-76 is a good developer. Polycontrast or Kodabromide papers are good, standard papers. The recently developed RC papers are also very good but are a bit more expensive. Of course other chemicals are necessary: Dektol for prints, fixer for both film and prints, a stopbath for both film and prints and some type of final wash (there are many available) for both prints and film.

Miscellaneous Supplies

Some basic miscellaneous supplies will also be helpful in the darkroom. Gallon plastic bottles to hold stock chemicals can be purchased at any photography store; however, acceptable plastic bottles can usually be obtained from custodians, cooks or even from around the house. A plastic bucket and long wooden spoon for mixing chemicals help avoid spills. A second plastic bucket, plus a mop and sponges, will aid darkroom cleanup.

Darkroom Facilities

One final note should be added. All the fancy equipment and supplies in the world are not going to be useful unless they are housed in an efficient work area. An efficient darkroom should have adequate floor space, sufficient worktable and storage space, a certain amount of privacy, yet easy access and

running water. Of course requirements will vary from school to school, but generally a converted closet will prove unsatisfactory or will be quickly outgrown. For many schools, one moderately sized darkroom would be sufficient. For schools anticipating a full-scale photography program for the school publications, plus classes for individual students, two or more darkrooms could be appropriate.

Photo Assignment and Follow-up Sheet

For Week of _____ Photo Editor:

Day of Week and Date	Event/Activity	Description (Details of where, time who involved, etc.)	Picture Assigned to Init.	Picture Taken (X)	Picture Dev. (X)	Picture Cont. (X)	Print Made When Needed (X)

18

23

24

Film Checkout Sheet

ABSOLUTELY NO FILM, BLACK OR COLOR, is to be checked out and used without making a notation on this sheet. It will be used as a control sheet to indicate how much film is used during a given period of time.

Name of Individual Checking out Film	For What Specific Assignment is Film Being Checked Out	Date Film Ck'd Out	No. of Rolls Ck'd Out	Black/White or Color	Box or Bulk Film (BX or BK)

Photography Equipment Checkout Sheet

ABSOLUTELY NO SCHOOL EQUIPMENT IS TO BE REMOVED FROM THIS ROOM AT ANY TIME WITHOUT A RECORD BEING MADE BELOW.

Name	Equipment Taken for What Assign.	Equipment Checked Out (Be Specific)	Date & Hour Ck'd Out	Anticipated Date & Hour of Return	Date & Hour Ck'd In
					28
27					

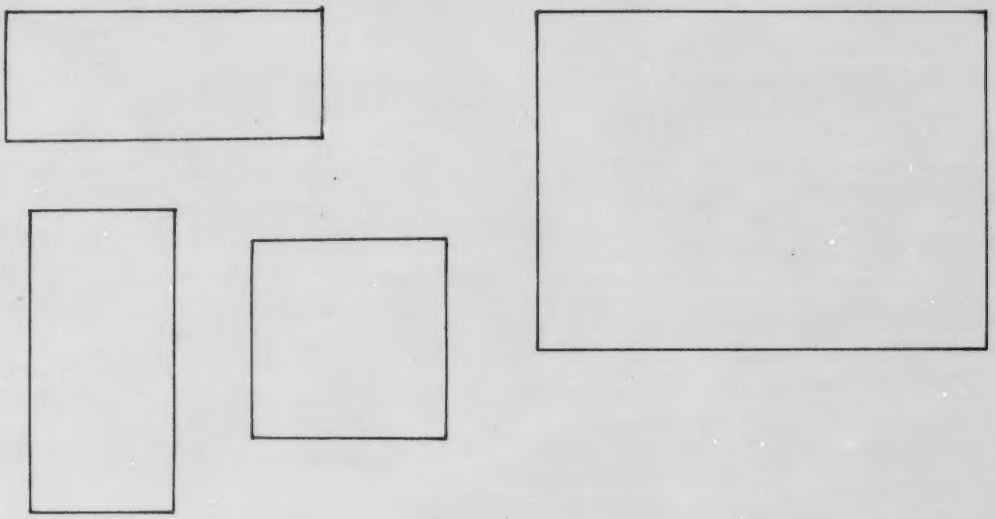
Photograph Assignment Sheet

Photographer _____ Date photo is needed _____

Date photograph is to be taken _____ Time _____ Place _____

PHOTO MUST FILL SHAPE

CHECK BELOW:



Names of persons to be included
in photograph:

Date assigned: _____ Photograph assigned by: _____

Comments:

How to Use a 35MM Camera

1. Load the camera with film by opening the rear side of the camera and inserting the case roll of film. Make sure that in loading the camera you have both sets of sprocket holes engaged in the drive teeth of the camera. If they aren't, you may end up with a blank roll of film. Remember, the film winds onto, rather than out of, the camera on the take-up spool. The camera is fragile; take care of it.

2. Become familiar with all the settings on the camera. It might be wise to practice without film in the camera.

3. Use the exposure meter to determine your camera settings. Remember, don't shoot slower than 1/60 of a second. You cannot shoot slower normally, because the human hand cannot hold the camera steady enough and you might have some degree of camera motion. Also remember that you should expose for the light conditions where your subject is located and not necessarily for the light conditions where you are standing.

4. Set the shutter speed and f stop just as the light meter in the camera tells you to do. You do not need to change unless the light conditions in the subject area change (if a cloud moves across the sun). Always reread your light meter and reset the camera when the light conditions change. Keep your fingers off the lenses of the camera.

5. Compose your picture in the viewfinder of the camera. Move in close if this is all you want on the finished print. The normal lens will focus as close as 18 inches so there is no reason for not moving in (the closer you are to your subject, the greater detail the negative will contain). Only leave about 1/8 of an inch above people's heads; more than this amount wastes space. Remember, cameras can shoot both vertically and horizontally. If you have a vertical subject, turn the camera on its side, move in on the subject and shoot, thus removing most of the wasted space in the negative. You will often find that there is a better angle than you first saw by looking at the subject standing up. A good photographer doesn't always have to shoot the picture while standing up.

6. Hold the camera still, recheck your framing and what you have in the picture (including the background) and carefully take the picture. Don't try to press the shutter release button through the camera; this will result in camera motion, which will ruin any good picture. Just lightly tap it.

7. After you have finished the roll of film, remove it in the following manner. When the roll of film is finished, find and depress the rewind gear button, which allows the film to be rolled back into the original cassette. Next, lift the rewind crank on the top left side of the camera and rewind the film until you feel it pull off the drive teeth. Never open the camera until you have rewound the film into its cassette. (When checking to see if there is film in the camera, look at the frame counter first; if you are still in doubt, go into the darkroom and open the back of the camera and feel for film in total darkness.)

How to Develop Film

The process of developing film into negatives involves three basic steps, just as does print developing. Preliminary steps include removing the film from the cassette, placing the film in the film developing tank and closing the lid securely. All these steps should be done in total darkness (without the aid of a safe light).

Below are the three major developing steps

1. Fill the tank with film developer (usually D-76 or Microdal-X) and develop according to the chart with the type of film being used. (There is a correlation between time and temperature of developer.) Lightly agitate the tank about five seconds every thirty seconds during this step of development so that the chemical will "develop" all parts of each negative evenly.

2. Next, drain developer back into storage bottle or throw it away if it is a 2:1 solution. Stop the development by rinsing the film in the tank with the lid still on under running water. The running water acts as the stop bath for the film. It should be rinsed two or three times.

3. Finally, "fix" the image on the negatives by pouring film fix (hypo) into the tank with the negative for about 15 minutes. If rapid fix is used, only five minutes is necessary. The tank lid can be removed after film has fixed for about two-thirds of its required time. Gently agitate tank during this final process also.

The three basic developing steps are now completed. Last of all, you should wash film in rapidly running water for 10-30 minutes (depending on the type of fixing solution used). Then, you should swish the film in a photoflo solution for about 30 seconds to remove water spots, squeeze dry and hang up to dry vertically in a dust free area.

After you are finished, put back all film developing chemicals in their proper storage bottles and return the storage bottles to their proper place.

How to Make an Enlargement or Print

Enlargements, also called projection prints, are made with a device that is essentially like a camera in reverse and is called, oddly enough, an enlarger. An enlarger is a projector much like the kind used in slide projection, except that it is in a vertical position.

In each enlarger, there is a platform called a negative carrier that holds the negative flat and in the proper place for projection. The emulsion or the dull side of the negative must always be placed in the carrier so that when the carrier is inserted in the enlarger, the emulsion will be facing down. (If you reverse the negative, then the print will be reversed, a technique called "flopping" the picture.)

The higher you raise the enlarger on the support column, the larger the print or image will be. The picture is also likely to be more grainy. After putting the negative in the carrier and the carrier in the enlarger, turn on the on-off switch on the timer, which will keep the light on so that you can select the proper height, focus and lens setting to make the print. Adjust the print easel to the size desired, and focus (with the f stop wide open) on the eyes of the subject(s) in the negative. Close down the f stop (usually 2 or 3 clicks to f 11 or f 8).

Set the timer on the amount of exposure time, usually around 15-20 seconds. Get the proper polycontrast filter (high filter number if negative is "thin"; low if negative is "thick"). The average negative takes a three (3) filter. Now, run at least one test strip in which you give various exposures with 3 to 5 second variations on a piece of scrap print paper. After developing and checking test strip results, set timer on the best exposure time indicated on the test strip. Take the print paper from its box and immediately place the cover back on the box. Put the paper in the easel, making sure that you lift the easel by the left side, which is made of heavy metal. Expose the print paper by pressing timer release button to again turn on the enlarger light.

Depending on the quality of the negative, time will vary from negative to negative. "Dodging" and "burning in" the exposure may be necessary to add or soften contrast to the print. After exposing, develop the print in the developer (usually Dektol) for at least 60 seconds (90 seconds should be the average). Remember that yellow safe lights often appear to make a print appear darker than it actually is, so leave it in the solution a little longer than you think you should. Now, transfer it to the second tray, the print stop, for about 15 seconds (this solution is often just pure water). After the development has been stopped in tray two, transfer the print into the final tray, the print fix (hypo). The print fix acts chemically on the paper and "fixes" the image on the paper. The print should remain in this final tray from 12 to 15 minutes at least if regular fix is used; if rapid fix is used, five (5) minutes is adequate. (Sometimes prints are quickly rinsed and then put in a hypo clearing agent.) Finally, after your print is "fixed," it will need to wash in running water about one hour. (If RC paper and/or rapid fix is used, wash time may be as low as 15 minutes.)

After the print is washed, it must be dried in the print dryer, with the emulsion side facing the chrome dryer surface if a "glossy" print is desired. If RC paper is used, it may not be dryed on a heated dryer, because it has a plastic surface that will melt. It should be hung up to dry.

How You Can Improve Your Pictures

1. Change the angle from which you shoot the picture. Rather than shooting head on, get down low, shoot from up high or try a side angle to give your audience a different perspective.

2. Get action into every picture. People must be doing things. Rather than posing the picture, give it informality by telling subjects to continue whatever they were doing. Then, look for facial expressions, hands waving or other signs that will give the impression that the subjects are alive and doing things.

3. Make use of available props. Give your subjects something to hold their attention and stop them from looking at the camera. Use the props as centers of focus in the background or foregound.

4. Keep the composition tight. Eliminating dead space, wasted areas between heads and extensive backgrounds will tend to make the picture tighter and will help save space.

5. Each photograph should have one focal point. A picture is a single unit, and more than one focal point is distracting and hard for the reader to follow.

6. Limit the number of people. In pictures where you are not specifically looking for a crowd effect, limit the subjects to the most effective number to work with; generally, this means groupings of two, three or four rather than ten or twelve.

7. Put people into your pictures. Adding people accomplishes two things: (1) it helps your audience judge comparative size of areas, and (2) it provides the means to get action in your pictures.

8. Look for the mood of people. Use your pictures to show what subjects looked like at a specific moment. Get the angry mood of the crowd during a "bad call," or the smile of the winner of a Student Council race. Never ask your subjects to "smile" when the picture mood warrants a serious or sober expression.

9. Turn the camera another direction. Don't photograph just the action; look for reaction as well. Don't get just the players at the game; get pictures of spectators, the coach in action or the locker room conference. Try to get all the other things that tell the whole story.

10. Use "available light" photography, if possible. Using existing light can aid the photographic presentation but must be avoided if the lack of light means lack of quality in the finished product. In the latter, bounce the flash if possible to simulate the existing light (see 12).

11. With low speed film (250 or lower), use a flash when shooting subjects inside or during cloudy conditions.

12. "Bounce" the flash off ceilings and walls to "hide" shadows of subjects when possible. When bouncing the flash, the f stop should be opened 2 or 3 stops since light is not hitting the subject as directly as it would if you were shooting straight ahead.

13. Get up close! A shy photographer will never be a good photographer.

Starting a Beat System

This system can be used for both publications and is helpful if properly set up. It will offer detailed information for both staffs when it is time to write yearbook copy or a particular newspaper story. In addition, it is an excellent training tool.

Step 1: Make separate lists of every sport in your school, every club, every activity (for example, the orchestra and a singing group), every academic department and all miscellaneous areas requiring coverage, such as the principal's office, the library, guidance office and board of education office.

Step 2: Make copies of all these lists on one master sheet. Beside each club, sport or academic department, place the name of the club adviser, coach or department head. Group whenever possible. For example, if the Science Club sponsor is also the department head of Lab Sciences, consider the two areas as two beats but assign them to one individual to save footwork.

Step 3: A beginning journalism course (if available) is an excellent place to train "cubs" and novice journalists. Give each member of the class a master list and allow them a few days to study it. Then request each of them to list two beat preferences in each area--sports, clubs, activities, academic areas and miscellaneous. Explain that they may not get their first preferences and sometimes not their second but that you will give their preferences every consideration. When their lists have been submitted, work with your editors on both publications to determine beat assignments.

Even if a beginning journalism course is not offered, the same system can still be used and assignments made to staff members.

Step 4: On the day you give out beat assignments (the number per member will vary with the size of your class or staff and the number of areas requiring coverage), carefully go over the importance of the system with the entire group. Explain that they will not be writing stories but will be serving as reporters and extensions of the staff to enable total and well-balanced coverage of the school. Explain that their reports are then used by staff members at their meetings to plan future issues and to cover all bases.

Step 5: Tell the beat reporters to take the initial beat sheet (see following sample) to the people they will be contacting WEEKLY. Tell them to courteously ask what day and time each week it will be convenient to leave the sheet and where and when it can be picked up. Be sure to stress the need for a beat sheet to be returned EACH WEEK, even if it only bears a signature of the individual who has been contacted.

Step 6: Call in all beats on a set day each week. Keep a check sheet and follow through on those that do not come in with regularity. After recording all needed information, store the sheets in a special file that has been divided alphabetically into CLUBS, SPORTS, ACTIVITIES, ACADEMICS and MISCELLANEOUS. Religiously file all beats weekly, even those that say nothing. Why? If, at the end of the year, a coach or teacher states that he or she had little coverage, the ammunition may rest in the files.

Sample of Initial Beat Sheet

* * * * *

THE _____ BEAT SHEET FOR _____
(school) (year)

Name of Beat _____ Date Submitted_____
(Football, Science Club, English, etc.)

Name of Reporter _____

PAST EVENTS, ACTIVITIES OR HAPPENINGS:

Are there any activities, events or highlights in your area that should be noted in either the newspaper or yearbook? (Remember, this is an excellent way to plug or promote your own area and recruit interest.) Are there workshops you have attended or projects you have developed or completed? Please jot any of these down in outline form, and a staff member will follow through on the information.

FUTURE EVENTS, ACTIVITIES OR HAPPENINGS:

Upcoming events should be noted and followed through by an alert newspaper staff. Help us to help you. Please jot down any event, including time, place and specific details. If you would like to talk further with a reporter, please make a note of this, and you will be contacted.

_____
Name of individual authorized to give information

2. Public Relations

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Why Teach Journalism?

Have you ever thought what you would say if asked to defend journalism as part of a secondary school curriculum? Here are some random thoughts on "Why Journalism in the Public Schools."

Journalism:

- enables students to become competent and critical readers and viewers of the news.
- develops an awareness of and an appreciation for a free press in a democratic society.
- increases an awareness both of the world inside the school and outside the school.
- requires students to work under pressure and to learn how to meet deadlines.
- stimulates minds by training students to think not only about vital issues and problems but also about possible solutions.
- teaches the necessity of getting along with others in order to produce a quality product.
- teaches students to accept both just and unjust criticism.
- develops a sense of responsibility because of constant demands and pressures.
- inspires a willingness to take a stand on important issues.
- becomes "English in action" by offering practical, on-the-spot writing experience.
- teaches discipline in that students learn how to write to conform to a certain pattern.
- develops habits and patterns of accuracy, objectivity and conciseness.
- provides experience in writing editorials and in using particular techniques to achieve desired effects.
- enables students to distinguish fact from opinion.
- teaches ways to design, layout and sell advertisements as a means of meeting the public.

- offers students the chance to be part of a close working unit.
- helps to polish writing techniques.
- encourages students to exercise caution in their writing by teaching them that nothing is quite so permanent as the printed word.
- enables students to explore an exciting career possibility.

The Administration and the High School Press

As journalism advisers, we all are aware that most administrators, whether they admit it or not, view school publications as public relation vehicles. In an effort to change this concept or at least to keep it in proper perspective, both the nature of public relations (P.R.) and the relationships between the administration and the school press must be understood.

1. What is P.R.? It may be thought of as the planned effort to influence opinion through responsible two-way communication. According to David L. Martinson, assistant professor of journalism at West Virginia University, public relations is like an iceberg with three-fourths of it unseen below the surface, and the one-fourth that does show is too often thought to be the whole iceberg. The three-fourths is the research, planning and evaluation that never surfaces. The one-fourth is the publicity that shows too often and too unfavorably. Public relations is, therefore, a far cry from the "make us look good" concept.

2. When a sensitive and controversial issue surfaces or an event occurs that is more negative than positive, one is often aware of the dichotomy that exists between the high school press and the administration. It is then that the adviser and administrator must resolve their conflicts.

3. Everyone is ahead if, by communication and editorial policy, an understanding can be reached before such issues occur. The resolutions must be ones that are acceptable, if not always too palatable, to both adviser (and thus the staff) and the administrator.

4. The administration must be willing to allow the school press to report all the relevant news and all the happenings and activities, whether negative or positive. Just as important, however, the school press must be willing to communicate these events, both positive and negative, with honesty, tact, taste, fairness, common sense and accuracy.

5. If such communication and understanding exist, the school press will be an instrument through which students are free to comment, to criticize and to make their voices heard concerning issues that are important to them. In return, the administration should not need to fear the power of the student press.

Establishing Good Relations With the Faculty

In any good journalism program, good relations with the faculty must be established and maintained. In doing so, you may find it helpful to use the forms (or ones similar) on the following pages.

Form A should be sent immediately following publication of stories about faculty members. By using this form, you will communicate that you are concerned with promoting accurate information in an appropriate manner. In getting faculty comments on specific areas, you will help your students learn accuracy and diplomacy. As a further courtesy, staple the stories onto the forms. Many people like to take them off and paste them in their scrapbooks.

You may encounter problems with faculty members who require that stories about their areas or sports should have their approval prior to publication. If so, you might try a letter similar to the one on Form B early in the fall.

Form A

To: _____ Date: _____
(Name of coach, sponsor, etc.)

The attached story appeared in the last issue of _____.
(Name of newspaper)

To help in evaluating the job we are doing and to assure complete and accurate (note this word, for we believe it is important) coverage, we would appreciate your taking a few minutes to answer the following questions. Then, return this copy to _____ box in the faculty room.
(Name of adviser)

1. Are the facts in this story correct? If not, please note the errors.

2. Is the tone or mood of the story appropriate for its content? If not, please state what was inappropriate or offensive.

3. Are all necessary facts included? If not, what was omitted?

4. Are you glad this item was published, or would you have preferred that coverage had not been given. Please comment if you wish.

Thank you for your continued support.

_____
(Name of editor)

Form B

_____
Date

To the Faculty Members of _____ High:

Students are now reporting for the ___(Name of newspaper)___ as part of their training in Journalism I.

Please have patience with them and with me as they learn by trial and error. I am aware that many teachers believe they should be allowed to read stories written about their activities before these stories are printed. I also know that you would not expect local newspaper reporters to read their stories back to you prior to publication.

I believe that it is wrong for a faculty member to make such a request and would like to explain my rationale to you in the hope that we can come to an understanding on this matter.

1. The beginning reporter mistakes the request as an order from the teacher, and he knows that disobeying such an order could have serious scholastic consequences.

2. Because of the natural editing sequence that every story must follow before it is printed, it is difficult for the beginning reporter to know what the final story will be when it appears in the newspaper. Therefore, the story that he allows another person to read prior to publication is likely to be changed further down the line. You might then assume that the reporter has been dishonest.

3. If a teacher reads a story before publication, the responsibility for the story's accuracy shifts from the reporter to the teacher and thus reduces the learning process. One of the main things I am trying to teach my students is accuracy and responsibility.

For these reasons, I would prefer that teachers treat the unprofessional high school reporter exactly as he would the professional reporter. If you don't wish to be directly quoted, say so. If the reporter appears confused or unsure as he is taking notes, correct him. If the reporter is impolite, terminate the interview and call his boss. If the reporter is inaccurate, refuse him another interview unless he corrects his errors. Thus, the student reporter will truly learn how to become professional.

Your cooperation will be much appreciated.

_____
Adviser

Establishing Good Relations With the Whole School

Send the following form along with a clipped story to anyone who has had a write-up in your school newspaper, whether it is a teacher, student, administrator, bus driver, secretary, cook or maintenance man. All are part of the school community.

* * * * *

In today's school newspaper, the __(Name of newspaper)__, you'll notice an article concerning you. We thought you might like a copy for your personal use. We hope this has been a service to you.

_____
(Name of editor)

Send the form below to acknowledge that your staff has received a letter to the editor and to let the person who sent the letter know what you intend to do with it.

* * * * *

The staff of the __(Name of newspaper)__ has received your letter to the editor. Thank you for submitting it. We want very much to hear the views of our readers, but we can do this only when individuals such as you express your ideas.

____ Your letter will be printed in the next issue of the paper.

____ Your letter will be printed in a future issue of the paper when space is available.

____ Your letter will be printed if you have no objection to our editing it to meet the 250-word maximum. If you prefer to do the editing yourself, please come to Room _____ at your convenience.

____ Your letter will not be printed, because it borders on libel. We would be glad to discuss this with you personally if you will drop by Room _____.

____ Your letter will not be printed, because several letters have been received on the same subject. One representative letter has been selected.

_____
Editor

Potential Conflicts

By the very nature of the journalism program, publication advisers find themselves subject to the possibility of continuous confrontation. We should be prepared for such confrontation. Forewarned is to be forearmed.

You should remember that it's not you; it's what you teach. No other faculty member is teaching his students to meddle into the affairs of others, and, unfortunately, reporting is sometimes construed as meddling. No other faculty member must daily accept the responsibility of promoting our tradition of free speech. Few other faculty members parade the products of their classes' efforts in front of the public on a periodic basis. Coaches do, of course, and coaches come and go according to their win-loss record.

But, the win-loss record for the publications adviser is not so easy to identify. An outstanding edition of the newspaper might be a win, but it would be a loss to the psychology teacher who believes that he was misquoted. A gutsy news story might enlighten authorities and stimulate a positive change, but at the same time, it may well anger these same authorities for its no-holds-barred approach.

Whenever ethically possible, confrontation should be avoided by the adviser and the staff, because both parties usually lose in open confrontation. The adviser must, however, be prepared to be assertive and to uphold his beliefs whenever his staff is unfairly criticized.

Consider a few of the following very real case histories, told in capsule form. As a mental exercise, ask yourself what you would do in each case--how you would handle the situation.

Case History #1

The band instructor runs the staff photographer out of his room in front of the rest of the band when the photographer tries to take candid shots for the yearbook. As the photographer is leaving, the instructor shouts a warning that he expects to see every photo before it appears in the yearbook.

Case History #2

The adviser of FFA demands that, since nobody on the staff has any understanding of the activities and projects undertaken by his club, he wants all the stories about FFA for both publications to be written by him or by a reporter from his club that he will appoint.

Case History #3

The most frequently used boy's restroom in your school has been without toilet paper, towels or soap for two years. Your newspaper staff runs an editorial critical of this situation. Your principal tells you that the staff cannot run editorials criticizing such school issues and to "get off that bit."

Case History #4

Your superintendent and principal call you out of class to demand an explanation concerning a reporter's questions about censorship of books in the school library.

Case History #5

An English teacher frequently comments to her composition class that the student newspaper is "ridiculous" and that journalists distort and destroy the English language.

Case History #6

A student in the academic top ten percent writes an editorial saying that he thinks the school is run too much like a prison, that the principal was chosen because he was the most dictatorial candidate available and that grades are utterly meaningless. Several members of the faculty react violently and encourage the principal to discipline the adviser for allowing such a criticism to be printed.

Case History #7

A student at your school who has had an abortion asks permission to write an in-depth feature about teenage sexuality. She believes that Victorian concepts are impractical for modern society. The home economics teacher finds out and tells your principal that he should not allow the newspaper to run such an article.

Case History #8

An advertiser demands that his advertisement appear on page three in the same location in each of the issues of the paper for which he has contracted to take an advertisement.

Case History #9

After a teacher discovers that a reporter wrote a story about her class voting not to say the pledge of allegiance in their home room period, she quietly tells the reporter that, if the story is published, she will probably be fired. She is the reporter's favorite teacher. The paper is already with the printer and the story is on page one.

Case History #10

You have just completed a unit on the responsibility of the press to be alert to every happening and prompt in reporting it. One day a "sit-in" occurs in front of the principal's office by students who want a smoking lounge. One of your reporters grabs a camera and notepad and is on the scene. The principal sees him in the crowd, telephones your room to say that the student is there "recording it all on film" and asks that he be told to leave and "not to print that story or picture."

Maintaining a Mailing List

To promote good public relations, maintain an up-to-date mailing list for your newspaper that includes board members, former teachers, active school patrons and other school libraries in your community. In addition, you should set up a system of exchanging papers with other high schools. Not only will you make your newspaper more widely known but you will also benefit from reading other papers (for example, new layout or story ideas). You may have to start with only ten or twenty exchange papers, but you can gradually add more as your budget increases.

There are certain postal requirements that have to be met if you plan to mail out newspapers. The information on the following page will offer tips on mailing permits.

Following the mailing hints is an example of a wrapper that is used by one Kansas high school to mail the newspaper. The wrapper pictures the school mascot and carries a replica of the nameplate and masthead, which is also duplicated on statements to advertisers. Such duplication helps to coordinate the entire program.

Mailing Hints

No matter how the school paper is mailed, the first step in organizing the system is to develop and utilize a file-card system. Make a 3 x 5 card for each person or school scheduled to receive a copy of the paper; don't forget the advertisers. Arrange these in numerical order by zip code and not in alphabetical order; zip code order is required by the post office for reduced rate mailings. Divide according to the permit available to your school (more about this below). Put each set behind a divider card, and on that divider card, put the dot label required for that package. When it is time to mail, simply give each worker one set of cards and have that person type the labels, attach those same labels to the correct number of papers, tie the papers into a packet, and attach the dot label.

To speed up the mailing process, duplicate sheets with the names and addresses listed in zip code order. Be sure the labels are as large as the commercial peel-off labels and be sure to attach them securely on all edges. Wrappers may be used, but they are not necessary and are an added expense. A tabloid paper must be folded at least in half, but stapling is not required. If the staff wishes, or if a couple of editions are mailed together, fold in half again and staple. Be sure that all staples are fastened down completely so that the sorters don't get damaged by loose ends.

Pre-sorting is basic to any reduced rate mailing. If there are 10 or more individually addressed pieces to the same zip code area, they must be tied together. Tie the pieces in the same direction with two or three rounds of string. Tie securely so that the bundle will stay together until it reaches its destination. It is better to have a number of easily handled bundles than a few bulky ones.

First, sort those pieces with identical zip codes. Each zip code requires a separate bundle, if there are as many as 10 pieces; however, you may tie 5, 7 or 15 pieces together so long as the zip codes are identical. Be sure all addresses are facing the same direction. Each packet should carry a red "D" dot.

If there are papers for any city with multiple zip codes, tie those together and attach a yellow "C" dot.

Go through the papers and sort out those with three matching digits (the first three numbers of the zip code) and arrange them in numerical order. Tie each bundle together and attach a green "3" dot.

The next bundles are state bundles. If there are 10 or more (approximately) to any one state, separate them. Tie each state and attach an orange "S" dot.

All remaining papers, which should be miscellaneous states, should be tied together. Attach a piece of paper about as large as any individual piece in the mailing and write "Mixed States."

New second-class mailing permits may be hard to come by, but this is the cheapest way to mail your paper. Restrictions are many. Discuss the specifics with the post office where the paper will be mailed. The paper may not be distributed free to all students; only a very few free copies are permitted. The publication schedule must be followed; any missed edition must be explained in a letter to the postmaster. A second-class permit allows any number of pieces to be mailed at one time, but all pieces must be identical; no enclosures are permitted.

Third class can be broken down into two categories. Stamps can be attached (by hand or by meter) and each piece labeled "third-class mail" with a rubber stamp or by hand. Anyone can use this kind of third-class mail and it is cheaper than first class. With third class no specific number has to be mailed at one time, and no special permit is required.

If the paper is not eligible for a second-class permit, consider bulk third class. Although a permit is required, the school probably already has one, and you can use it for your paper without additional charge. Money is deposited with the post office, and a positive balance must be maintained. A minimum of 200 copies must be mailed at any one time; the copies need not be identical, but they must weigh the same and have the same number of enclosures. It is legitimate to mail two six-page editions in the same mailing, for example, or to fasten one six-page and one eight-page together and mail as one unit. The basic requirement is that there must be 200 pieces of the same size and weight.

Bulk mailings do not carry the same priority as first-class mail and may be delayed a short time until postal workers can sort the material and forward it to its destination. It is helpful to address one piece to yourself so that you will know when the mailing was done.

Your local postmaster should be able to give you any information you may need. In addition, you can write for a "Manual of Postal Information" (Old Colony Envelope Company, 94 N. Elm, Westfield, Massachusetts 01085).

McPherson

HIGH LIFE

McPherson High School

Sample Wrapper

3. Protecting the Program and the School

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Statements on Student Press Freedom of Expression

Statement by the National Association of Secondary School Principals:

Student Publications. Student publications and newspapers have been substantially affected through censorship and restraint by the school. Generally, student publications may be published without school interference if they are free from libel, obscenities, or personal attacks. Students who respect these standards are allowed the opportunity to report the news and make editorial comments in the same manner as any other newspaper staff.

Symbolic Expression. A student's right to express himself through symbolic speech (arm bands, buttons, etc.,) that indicates an opinion has also been defined and supported by the U. S. Supreme Court (Tinker v. Des Moines). The only limitation upon this right relies upon evidence that a disorder was caused or that there was an invasion of the rights of others. (From NASSP's "The National Front," February, 1975)

Statement by the American Bar Association:

A student, group or organization may distribute written material on campus without prior approval, providing such distribution does not disrupt the operations of the institution.

The student press is to be free of censorship. The editors and managers shall not be arbitrarily suspended because of student, faculty, administration, alumni or community disapproval of editorial policy or content. Similar freedom is assured oral statements of views on an institution-controlled and student-operated radio or television station.

The editorial freedom entails corollary obligations under the canons of responsible journalism and regulations of the Federal Communications Commission.

All student communications shall explicitly state on the editorial page, or in broadcast, that the opinions expressed are not necessarily those of the institution or its student body. (From "Model Code for Student Rights, Responsibilities, and Conduct," 1976)

Significant Cases Involving Students' Freedom of Expression

Tinker v. Des Moines Independent Community School District (United States Supreme Court, 1969)

Case involved the suspension of a group of secondary school students for wearing black armbands to school to protest American involvement in Vietnam. Court ruled that First Amendment rights of freedom of speech and press are applicable to students and teachers in a school situation. "Students do not shed their constitutional rights to freedom of speech or expression at the schoolhouse gate," the decision stated. Case has been used as a model for numerous student rights cases during the 1970s.

Baker v. Downey City (California) Board of Education (1969)

Students suspended for distributing, just outside main gate of the high school, an underground paper containing profanity. Court upheld school officials on grounds that "profanity and vulgarity" tended to upset the "educational process," which "must be protected."

Burnside v. Byars (1966)

Regulation prohibiting wearing of "freedom buttons" held invalid, because school officials could not prove disruption would result. Only expressions of opinion that "materially and substantially" interfere with school operations can be prohibited.

Hatter v. Los Angeles City High School District (1970)

Students suspended for distributing literature that opposed high school dress code and asked students to boycott a school-sponsored activity. Students sued, but court dismissed case because it was moot (students were already back in school). Court said, however, that the issues involved in students' rights to freedom of expression are important, and great care should be used not to violate these rights.

Scoville v. Joliet (Illinois) Township High School District (1970)

Students suspended for distributing underground paper that contained criticism of school administrators and urged students to disregard specific school regulations. Appeals court upheld students on grounds that school officials had insufficient evidence to prove that disruption would occur as a result of distribution.

Sullivan v. Houston Independent School District (1972)

Students suspended for distributing underground paper. Court overruled school officials on grounds that they did not prove sufficient disturbance resulted to warrant denying students' First Amendment rights.

Zucker v. Panitz (1969)

Student editorial board voted to run anti-Vietnam War advertisement in school paper, but principal refused to allow it. Court upheld the right of students to print the ad on the grounds that the paper was open to the free expression of ideas. The Court also said that the free speech doctrine did not allow closing to students "the forum which they deem effective to present their ideas." The school could not suspend publication of the paper in an effort to stop or curtail legitimate free student expression.

Gambino v. Fairfax (Virginia) County School Board (1977)

Student editors brought suit in December, 1976, that their First and Fourteenth Amendment rights had been violated by the censorship of a story on birth control practices and sexual habits of Hayfield students. Principal attempted to suppress the article, and he was backed by the superintendent and board. Court ruled in favor of student editors, saying, in part, that "this instrument (paper) was conceived, established and operated as a conduit for student expression on a wide variety of topics. It falls clearly within the parameters of the First Amendment." School has not appealed case.

Kober v. Fort Scott (Kansas) Unified School District (1977)

Journalism teacher and publications adviser was transferred to "English-only" teaching assignment for allowing student editor to publish an editorial critical of school cafeteria. Adviser has filed suit in federal district court claiming that both her and her students' First Amendment rights were violated when she was reassigned because of her refusal to restrain students from publishing certain material in the school paper. School officials contend Kober was "insubordinate" in refusing to screen newspaper along the guidelines of "good taste" and "positive" articles established by administration.

Case was settled out of court during fall of 1978. Mrs. Kober was reinstated and given assurances that First Amendment rights of students would be protected by Fort Scott school officials.

Senate Bill 357

Since January 1, 1978, California has had a state law that protects and defines the rights of student journalists. The law also clarifies the role

of the journalism adviser/teacher. Under provisions of the law, the faculty adviser is responsible for supervising the production of the staff, maintaining "professional standards" and making sure that stories do not violate the provisions of the law. The law's most controversial section forbids the "prior restraint" of all student writing--long a focal point of many student press conflicts. Prior restraint is the censoring or previewing of material before publication; if material in the student press or in other classes is considered obscene, libelous or disruptive or if it advocates breaking the law, it may be "prior restrained." The law passed both houses of the California legislature with only a total of seven "no" votes. Several other state legislatures were expected to work on similar bills during the 1978 and 1979 sessions.

Sample Board and/or Administrator Guidelines for Student Publications

1. Content. School journalists may report on and editorialize about controversial and crucial events in the school, community, nation, and world. School editors and writers must, however, observe the same legal responsibilities as those imposed on conventional newspapers and news media. Thus, school journalists must refrain from publication of material that is

a) obscene, according to current legal definitions;
b) libelous, according to current legal definitions; or
c) creates a clear and present danger of the immediate material and substantial physical disruption of the school.

In determining the type of material that violates the above restrictions, it must be noted that the dissemination of material that invites or stimulates heated discussions or debate among students or in the community does not constitute the type of disruption prohibited.

2. Censorship of Content. Student publications may not be subjected to prior restraints or censorship by school officials, unless material is considered obscene, libelous or disruptive as previously defined.

3. Advertisements. Commercial advertising will be printed, but items and/or services that are illegal because of age restrictions, etc., will not be advertised. Since commercial advertising is published in school publications, ads of a political nature may not legally be prohibited. All political advertising must be paid for in advance of its publication.

4. Authorship. Since school publications are designed as instructional instruments for students and as a vehicle for student opinion and discussion, the opinions, issues, or articles published shall not be construed as those representing the publications adviser, school administration, or the board of education. Accordingly, the responsibility for the contents of the student publication shall be that of the student staff and not the school administration or district.

Contract Considerations for Publications

Contracts with the firms that produce school publications are a necessity. Even if the same firm has been printing a school paper for years and relations with the printer are excellent, a contract is required so that each party--the printer and the staff--will know exactly what is expected and how much will be charged. Only in this way can the publication business manager compute how many issues of a newspaper or how many pages in a yearbook can be published and what the advertising rate needs to be to cover that part of the cost not borne by other means (subscriptions, grants from school boards, etc.).

All publications--newspapers, yearbooks, magazines--should include at least the following information in their printing contracts:

1. number of issues (or books or magazines) to be printed
2. number of copies per printing
3. number of pages per publication (averaged over a year for newspapers)
4. page size
5. type of paper to be used (weight, quality)
6. responsibilities of staff and printer (who does which jobs?)
7. conditions to be met for final delivery
8. total amount to be paid, when it is to be paid, and how it is to be paid

Additionally, yearbook contracts should include:

1. trimmed size and type size of the page
2. type faces available
3. how books will be bound
4. kind of cover to be used
5. additional cost for adding or subtracting pages or numbers of books after contract has been signed.

Newspaper contracts should also include:

1. cost of reproducing photographs
2. whether photographs are to be sent to the printer same size, or whether printer enlarges or reduces them
3. approximate balance between copy and advertising

Contracts should also include staff deadlines and penalties for not meeting those deadlines.

While courts recognize verbal contracts as binding, if witnesses can corroborate the agreement, written contracts are preferable. They allow all parties to see specifically what is in the agreement and those items for which each is responsible.

In negotiating a contract, the adviser/principal should draw up a list of specifications that contains production information about the publication and the responsibilities of both parties. He should then show the list to several printers, ask them to bid on it, and choose the printer that combines the best price with the best guarantee and the best reputation. (The lowest price is not always the best buy.)

Release for Use of Photographs

There are certain times when the unauthorized use of a person's picture can cause serious legal problems, particularly if it is used in an advertisement without his permission. If a person is involved in a newsworthy situation, even if he is just watching something happen, his picture can generally be printed with no danger of a successful libel or privacy suit. But if there is any question whether the situation is newsworthy or whether an individual will object to the use of his picture, a release should be obtained. And if the picture is to be used in an advertisement, a release must be obtained.

A release such as the following is adequate for most purposes:

CONSENT FOR PUBLICATION OF PHOTOGRAPH

I, the undersigned, do hereby authorize _____ (name of publication) to use and/or reprint photographs taken of me on _____ (date) at the staff's discretion.

_____ (signature)

_____ (address)

_____ (signature of witness)

To be used in addition to the above form when person is not of legal age:
We, being the parents or guardian of the minor named on this release, hereby approve this agreement without any restriction or reservations.

_____ (date)

_____ (signature)

_____ (signature)

_____ (witness)

Copyright Law

Student newspapers and yearbooks cannot in most instances reproduce any material protected by copyright, even though the 1976 revised law allows considerable use of copyrighted material for classroom use. Also, federal law still prohibits pictures and reproductions of paper money and postage stamps but not coins. School newspapers, yearbooks and literary magazines do not qualify under copyright "fair use" doctrines.

Buckley Amendment (Student Rights and Privacy Act)

Concerning publication of certain routine information, such as honor roll and graduation listings or yearbook portrait pages, written permission does not have to be obtained from students in order to use such material. Students must, however, be notified that they have the right to submit a written request by a specified date that their name/picture be withheld from publication. They do not have any such right if they are involved in an event or activity of bona fide news value. Also, students may request in writing not to be listed in a student directory; otherwise, they will automatically be listed.

Libel and Invasion of Privacy:
Two Legal Issues That Continue to Confront the Media in the 1980s

The First Amendment to the Constitution is a necessarily broad and fundamental right in this country. It is a protection, not so much for the media, but for the people's right to know what's going on in a democratic society. These free press rights are not, however, absolute protections to print anything. Obviously, the courts have determined over the years that the press can abuse, and at times has abused, the rights protected by the First Amendment. For instance, the courts have condemned certain publications in which obscene or pornographic material--material that the courts historically have found not to be in the public interest--has been published.

Two areas of legal concern to student publications--libel and invasion of privacy--continue to present greater problems than the publishing of obscene or pornographic material. There have been many changes in these two areas because of court decisions during the 1970s, and publication advisers and student editors thus need to give them careful attention. First, a discussion of libel--its scope and its defenses--is in order.

Libel can simply be defined as anything that tends to hold another person up to public contempt, ridicule, shame, or disgrace. Or even more simply, libel is a published statement that injures another person's reputation. Note the word reputation. Certain things published may be embarrassing to the person written about, but the person's reputation may not in fact be injured or damaged. A person's reputation is, after all, how this person is seen in the eyes of others--not in his own eyes. And in a libel suit, the party or parties sued are the actual communicators of the libel--not necessarily the originators. And the communicator of the libel is most always the media.

In the case of the school media, the communicators or parties who may be legally liable in a civil suit for libel include the school board, the superintendent, the principal, the publications adviser/journalism teacher and the student editors. If a "disclaimer" clause appears somewhere in the school newspaper (usually on the editorial page), then the responsibility for libel falls most heavily on the student editors. A disclaimer clause may say something like this: "The content of this student publication does not necessarily represent the views of the school board, the administration, the faculty adviser or the entire student body but has been selected and determined by the student staff." Having such a disclaimer clause is one of the best ways a school district, its administration and adviser can restrict legal liability for any possible damage that might come about through publication of libelous material. With this disclaimer clause, however, comes the reasonable expectation that school authorities actually allow the student editors fairly free control over the content of the publication.

Generally, libel must be written rather than spoken defamation. Spoken or oral defamation is slander and since its potential for massive damage to a person's reputation is more limited than libel, so, too, is the legal responsibility for slander much more limited. English and American court laws have produced

several clear grounds for possible libel suits. Publication advisers and student editors should be particularly careful about any published story, article, editorial, letter to the editor or quite within a story that may be grounds for libel. The common grounds for libel include, but are not restricted to, these types of published material: (1) that which injures a person in his profession or job; (2) that which implies the person has committed a crime and has not been charged with the crime; (3) that which may damage a person's credit or financial standing; (4) that which implies a lack of chastity in women; (5) that which indicates a lack of mental capacity or stability; (6) that which implies a person has a communicable or loathsome disease, such as venereal disease; and (7) anything else that brings the person into public ridicule or contempt. Obviously, the professional media print or broadcast numerous stories each day that may appear to be libelous. If the professional media have published such material, however, they have almost certainly done so with one or more clear legal "defenses" that the courts have established or recognized in libel suits against the media.

The courts have historically protected the media's right to search for the truth and to promote discussion and controversy in this democratic society. Thus, defamation statutes and the courts have outlined several common defenses or protections against libel suits. The only absolute protection against a libel suit is the statute of limitations, which is applicable in the state of publication. Libel is generally a civil law court action--between individuals rather than between the state and an individual or publishing firm. The statute of limitations in most states is three years. If the party who feels he has been defamed or libeled fails to take legal action within a three-year period after publication, he can never take such action. Student editors should be aware that their responsibility for libel does not stop when they leave the high school publications staff or even when they graduate from high school. They can generally be held responsible for at least three years after the libel was published.

Another common defense in any defamation or libel case is privilege. A qualified privilege is extended to the media to print public or official transactions such as police records, court proceedings, school board actions and legislative enactments. The courts have said that such public proceedings are the people's right to know in a democratic society and therefore are protected with a "privilege." The media must, however, print what the courts have termed "fair and accurate" reports of these public proceedings, or they may lose their "qualified" privilege to report them.

Closely related to privilege as a defense is one called "fair comment and criticism." Fair comment and criticism involves the media's protected right to make <u>reasonable</u> and <u>fair</u> comments about public political policy or anything that can broadly be presumed to be "in the public's interest." Traditionally, the right to fair comment and criticism was one that allowed the media and others to openly comment on public officials and their actions. The courts have broadened this concept to include not only political figures but also certain other "public" people such as entertainers, sports figures, and public employees.

In fact, nearly anyone's public activities--those performed in places where others might see them--are open to all sorts of "fair comments and criticisms." The right of fair comment does not extend to the private lives and activities of even the most public people unless it can be clearly shown their private activities have a substantial public interest.

Probably the best defense, one which the media first won during American colonial days, is that of provable truth. If the media can show that published statements are substantially true, then the defendant will have no case. The media must be able to prove the truth in a court, possibly before a jury.

One other common defense that is occasionally used in a defamation case is called the defense of reply. The right of reply enables the media and others to publicly state their side of a controversy and is often termed a type of legal "self-defense."

There are other types of defenses in defamation cases, but the ones mentioned above are apt to cover most legal situations the student media may need. However, one clarification must be made. If a defendant--the person who files the legal case against the media--can show what is legally called "malice," then even the best of defenses may prove to be no defense at all. Malice is described as spitefulness, deceitfulness or some other "questionable" motive for publishing defamatory material. The courts and libel laws have established the legal defenses for libel primarily so that the media may function as freely as possible to inform the public on all sorts of matters that the public may need to know. If the media use--or abuse--their right to publish material "in the public's interest" or use their news and editorial columns for their own legally questionable purposes, then the courts may not recognize any of the defenses outlined above. The professional media and the student press alike have a responsibility to act as a public trust and should never knowingly lie, distort or mislead their reading publics. Such questionable actions are beyond any legal or Constitutional protection and can be dangerous.

A second area of legal concern, which many publishers feel will be more of a legal threat than libel in future years, is called "invasion of privacy." As in libel, a fine balance exists between the public's right to know and an individual's right to privacy. Two common guidelines may be of help in recognizing possible invasions of a privacy: (1) publicity that clearly places a person in a false light in the eyes of the public, and (2) public disclosure of embarrassing private facts about an individual. If such facts are part of official documents, then they may be published as "privileged" material. These types of facts should still have some legitimate public concern. Truth of these private facts is not a defense in an invasion of privacy suit. Generally speaking, the relative "newsworthiness" of the facts or events is the standard by which the courts attempt to see if a person's privacy has in fact been "invaded." This area of legal concern has caused most student publications during the 1970s to cease publication of such items as gossip columns, class prophecies, and class wills.

Although the law of libel and the right of privacy are related and pose certain problems for all media, they involve fundamentally different principles. Libel laws attempt to protect a person's right to a good reputation. Privacy laws attempt to protect a person's right to be free from unwarranted exposure to the public. All those involved in the process of publishing or broadcasting should make every effort to keep abreast of these ever changing legal concerns.

Avoiding the Pitfalls of Libel

Worksheet I

Directions: You are now a copy desk editor. Look at the short news stories below and decide how best to handle them. Determine which of the statements are "safe" and which have no obvious defense. Space is also provided for your comments.

1. This has become America's capital of sin--its cesspool of iniquity. There are more con artists, scofflaws, hoodlums and moral degenerates per capita here than in any other city in the nation.

Comment:

2. Judge Tyler told the defendants after the jury acquitted them, "How these stupid jurors can find lying scum like you not guilty defies logic. I don't believe your obviously perjurious testimony; people like you shouldn't walk out of here freed of all charges."

Comment:

3. If the police run the streetwalkers out of business, they'll have to face the problem of the waitresses at the local drivein. All the gals there will hop into a car and sell something not on the menu--their favors, at prices approximately what their sisters of the sidewalks charge.

Comment:

4. None of the girls who entered this year's Miss Central City contest seems to have the charm, poise, talent and beauty of last year's contestants.

Comment:

5. During his press conference today, the governor said that he had fired his longtime secretary because she spent too much office time making phone calls to place illegal bets with her bookie.

Comment:

Worksheet II

Directions: Provide specific answers to the situations below. Use both legal and ethical principles to back your answers.

Case 1. Polly Pryor has spoken three times at School Board meetings to protest sex education programs, has written five letters to newspapers about declining morality, has picketed eight drugstores that sell the "pill" and has staged a sit-in at a newsstand that sells racy paperbacks and girlie magazines. You ask to interview her for a story in the school paper. She refuses to talk. How does she interfere with freedom of the press in refusing to give you information that you think the students and public are entitled to have?

Case 2. Miss Pryor (above) states, "Moral standards are a personal and private matter. I forbid you to print a word about any of the above activities. And I'll sue you, your journalism teacher and the school district if you print one line about me." What can you do legally?

Case 3. A member of a local grand jury assures you that the jury has heard enough evidence against local high school student, Paul Peters, 19, to charge him with several major drug law violations for selling illegal drugs at your high school. "We really have the goods on him from several fellow students and users who have testified about his activities in drug traffic. We'll indict him for sure," the juror predicts. Because your information comes from a reliable source, can you print a true and accurate account of this situation?

Case 4. A fight breaks out during a football game at your school. You photograph and record the words of Ken Kramer patron of your school district, who jumps from the crowd into the fight, yelling, "Those dirty refs; I'll beat the hell out of them for robbing us of this game." Later, Kramer gets wind of your observations and activities and tells you, "Don't print what I said or my picture. I forbid it; I'll sue!" What are your rights and his?

Case 5. A reliable and trusted patron of your school district tells you, "The school board president is in bad trouble. He's being investigated by the district attorney for accepting bribes to award the new grade school construction project to a certain firm. Other board members know it and will testify against him. I guarantee the charges are true. You can have the scoop of the century." What can you safely do?

Worksheet III

Directions: Select from each pair the statement that offers the best protective wording against possible libel suits. Mark the potentially libelous statement with an "X" in the space provided. Then, briefly discuss why you chose as you did.

____ Vickers is probably hiding from investigators to avoid questioning.

____ Investigators have not been able to find Vickers for questioning.

REASON:

____ She suffered excruciating pain and permanent disability from the accident.

____ Her petition stated that she suffered "excruciating pain and permanent disability from the accident."

REASON:

____ Judge Fairly fixed bail for the defendants at $5,000.

____ Judge Fairly set a $5,000 bail for the criminals.

REASON:

____ Pressman was arrested on charges of counterfeiting $20 bills.

____ Pressman was arrested for counterfeiting $20 bills.

REASON:

____ It was proved in court today by two witnesses that Hurst beat the children with sticks.

____ Two witnesses testified today that Hurst beat the children with sticks.

REASON:

____ Black has been in jail two months awaiting trial for implication in the fire bombings.

____ Black, accused of the fire bombings, has been in jail two months awaiting trial.

REASON:

____ Mr. Stone was suspended, pending an investigation, for coming to class drunk.

____ For allegedly coming to class drunk, Mr. Stone was suspended until an investigation.

REASON:

____ The grand jury found him guilty of twelve counts of forgery.

____ The grand jury indicted him on twelve counts of forgery.

REASON:

The material on libel and invasion of privacy beginning on page 57 through page 66 has been prepared by Professor Dave Adams, director of Journalism and Publications at Fort Hays State University.

What's Taboo? Seven Simple Tests for High School Journalists

Test 1: INACCURACY

If it isn't accurate, forget it. Your public should not be subjected to inaccurate reports. Inaccuracy destroys public faith in your paper.

Test 2: LIBEL

Obviously, libel laws apply to your newspaper. Your adviser, your principal, your school board and your printer can all be sued for libel you commit. Your mistakes could financially ruin the people who had enough faith in you to allow you the freedom to print. Learn the criteria for determining libel.

Test 3: IGNORING PUBLISHER'S RIGHTS

Your right to print, like any other reporter, is dictated by your employer (publisher). The principal, superintendent and board of education are your publishers. The principal may tell you that your newspaper cannot print any editorials on certain issues. The rule may be foolish, but he has the right to make that rule. You have the right or responsibility to do all you can to change his opinion and thus his rule, but you do not have the right to break his rules.

Test 4: INVADING PRIVACY

People do have the right not to have their private activities broadcast, unless these activities definitely affect the public. To you, the high school journalist, an additional hitch is involved. Should you be able to publish anything your teachers say in class? Isn't this situation different from that of the professional reporter who approaches a person for a story with the person knowing that his comments might be published? Yet, what the teacher says in class is a public matter. A good rule to follow is to stop your teacher after class to "verify" some of the facts. The teacher is then forewarned that his activities are being considered for publication and that he has an opportunity to clarify any ambiguities.

Test 5: RIDICULE

Holding a person up to public ridicule falls under the definition for libel, but ridicule includes more. Does the high school journalist, (untrained, inexperienced, perhaps brilliant but possibly immature and legally not financially responsible) have the right to print anything that ridicules another? Probably not.

Test 6: OBSCENITY AND PROFANITY

Obscenity and profanity are unacceptable. "Appropriateness" can be objectively evaluated. Our society's definition of what is obscene and

constantly objectionable and what is not is constantly changing. But make no mistake; obscene and profane material is not acceptable for the journalist. Your community (parents and advertisers) determine what is obscene and what is profane. Establish the kind of relationship with your principal and adviser that enables you to get their opinion. They usually know the community better than you do.

Test 7: MALICE

It has absolutely no place in journalism, professional or scholastic. Just avoid it and avoid trouble.

Perhaps after all is said, shouldn't we be more concerned in high school journalism with how to write and less with what we can write? Wouldn't it be great if someday we had earned the right to say, "If it is well written, regardless of the subject, it is not taboo"? That right has to be earned <u>now</u>.

Protective Forms: School Trip Waiver

A form similar to the one below demonstrates responsibility and concern for the student to parents. It also serves as a safeguard in the event of an accident when a student is on a journalism errand.

* * * * *

(Brief description of activity)

Trips to area business firms to collect advertising, to the printer and/or photography studio, to suppliers for necessary equipment or to various other places are often necessary to the operation of the journalism and publications classes.

The pupils who participate in trips described above will need to be transported in a licensed public conveyance or by automobiles covered by adequate liability and/or trip insurance. (Usually, it will be the student's personal or family vehicle.) They will leave our building at _____ o'clock and will return to our building between _____ o'clock and _____ o'clock. Reasonable precaution will be taken to provide for pupils' safety.

Students assume the responsibility of appearing and conducting themselves in a manner that will favorably reflect on their school.

Students will go on errands alone unless special arrangements have been made with the teacher. The destination will be reached by the most direct route and the return to school will be immediately on completion of the errand and by the most direct route. (In other words, no side trips for lunch, snacks or for any other reason unless cleared before leaving.)

We request that _____(student's name)_____ be transported as stated above, and we relieve and absolve the school of any responsibility other than that stated above.

_____ _____
Date Parent's Signature

_____ _____
Date Student's Signature

Protective Forms: Model Release

When portraits of living models are used in advertising, a signed release such as the one below should be obtained from the models and kept on file by the staff's business manager. It would be wise to keep all model release forms on file for at least a year after the distribution date of the publication in which the portrait is contained.

MODEL RELEASE FORM

I, the undersigned, living at _____, do hereby declare that I am _____ years of age, and do hereby consent and have my parents' or guardian's consent that _____ (name of publication) may use for advertising purposes or for purposes of trade or both, my name, portrait, or other likeness.

Date _____ Name _____ (signature in writing)

If above signed person is a minor, _____ (signature of parent or guardian)

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Associations and Services

1. Newspaper Fund, Inc.
   Box 300, Princeton, New Jersey 08540
   Telephone: 609-452-2000
   Executive Director: Tom Engleman

   Provides fellowship to junior and senior high school journalism teachers for summer courses and workshops in journalism at selected colleges and universities. Grants are up to $1,000 each. Also sends out valuable mailings in journalism.

2. The Reporters Committee for Freedom of the Press
   1750 Pennsylvania Ave., NE, Room 1112, Washington, D. C. 20006
   Telephone: 202-347-6888

   A national organization devoted to protecting First Amendment rights of all journalists. Publishes a number of good publications on current legal and ethical journalism issues.

3. Student Press Service
   1033 - 30th St., NW, Washington, D. C. 20007
   Telephone: 202-965-4037

4. National associations offer valuable services for newspapers and yearbooks and help for both students and advisers.

   a. National Scholastic Press Association (NSPA for high schools; ACP [Associated Collegiate Press] for junior and senior colleges and universities)
      720 Washington Ave., SE, Suite 205, Minneapolis, Minnesota 55414
      Publication: Scholastic Editor

   b. Columbia Scholastic Press Association
      202 Fayerweather Hall, Box 11 Central Mail Room, Columbia University, New York 10027
      Publication: School Press Review

   c. Catholic School Press Association
      1135 West Kilbourn Ave., Milwaukee, Wisconsin 53233
      Publication: Catholic School Editor

   d. Quill and Scroll (International honor society for high school journalists)
      School of Journalism, University of Iowa, Iowa City, Iowa 52240
      Publication: Quill and Scroll

e. Journalism Education Association for Journalism Teachers/Advisers
912 Market Street, LaCrosse, Wisconsin 54601
Publication: Communications: Journalism Education Today

5. Kansas Scholastic Press Association (Kansas association for journalism teachers)
William Allen White School of Journalism, University of Kansas, Lawrence, Kansas 66044

Journalism Texts and Reference Books

Allnutt, Benjamin W. Springboard to Journalism. New York: Columbia Scholastic Press Association, 1976.

Arnold, Edmund C. & Hillier Kreighbaum. Handbook of Student Journalism: A Guide for Staff and Advisors. New York: New York University Press, 1976.

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Dickson, Frank. 1001 Article Ideas. Cincinnati: Writer's Digest Books, 1979.

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Epstein, Laurily K. Women and the News. New York: Hastings House, 1979.

Fedler, Fred. Reporting for the Print Media: A Workbook. New York: Harcourt, Brace Jovanovich, 1973.

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2. Graphic art companies

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   b. Chartpak, Times Mirror Company, Leeds, Massachusetts 01053
   c. Formatt products: Graphic Products Corporation, Rolling Meadows, Illinois 60008
   d. Fototype, 1414 Roscoe Street, Chicago, Illinois 60657
   e. Letraset U.S.A. Inc., 40 Eisenhower Drive, Paramus, New Jersey 07652
   f. Maoormea products: Normagraphics Dept., Keuffel & Esser Co., Morristown, New Jersey 07960
   g. Qipation, Inc., 150 French Lane, Hillside, Illinois 60162

3. Related materials

   a. A. B. Dick Co., 3250 South Topeka, Topeka, Kansas 66603

      1) Fundamentals of Mimeographing
      2) Mimeographed Newspaper

   b. Complete Guide to Pasteup by Walter B. Graham. Available through Apa Institute Ltd., 1306 Washington Avenue, St. Louis, Missouri 63103

5. Advertising

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Introduction

Selling advertising space is an important source of income for your publications. But, how does one go about convincing people to advertise in the newspaper or yearbook? Advertisers need to learn the facts about student purchasing power, and you can be the one to give them those facts. One method is to conduct a market survey among the students in your school and then to compile the results in a professional looking handout. It will be very impressive to prospective advertisers. (See pages 93-95 for a sample market survey questionnaire and handout.)

You will also find in this chapter tips on how to sell ads and how to write ad copy. There are also examples of advertising contracts, which should be drawn up between you and your advertiser. Using professionally printed forms may help raise your dealings with businessmen to the level they are accustomed to in the business world. (An example of a thorough and informative advertising package to give to businesses is the "Advertising Handbook" from the Shawnee Mission, Kansas, School District at the end of this chapter.)

Be Prepared

Before you hit the sidewalk, you'd better examine your own product. What have you got to sell? Why should a merchant put an ad in your publication? What's in it for him?

If he's feeling generous, he may decide to "give the kids a donation." You may need the money desperately, but if at all possible, try to talk your advertiser out of donation-type advertising.

Remember, if you publish a quality product, you can sell merchandise. You don't need a merchant's handout. So, first of all, be sure you can show him a well-written, newsy, attractively laid-out newspaper or yearbook, one you'd like to advertise in yourself.

Next, know your market. What is your circulation? What products do your readers use? How many have jobs? How much money do they spend each week? What age group do you reach? How many boys? How many girls? How many adults?

If you don't know the answers, find out. Your business teacher and his/her students may help you put together and conduct a newspaper and yearbook marketing survey. If not, make your own survey. (See example in this chapter.)

When you've tabulated the results, put the information in short form on printed cards or on a printed handout. Have the material with you when you go on your ad beat.

Chances are good that the cards will impress the merchant as well as surprise him. Many merchants do not realize how much money students have to spend in a community.

Your next job is to convince the merchant that he/she should be getting a share of the students' dollars. If he's the only dealer in town, you must convince him that he could get an even bigger share by advertising with you.

Let's presume you get a "yes" answer. Your worries are over, right? Wrong! It is always easier to sell a bad ad than a good one. Nobody knows why this is true, but it usually is.

What is a "bad" ad? On a newspaper, it's an ad that doesn't try to sell anything specific. It's a general "good will" type ad that says, "Eat at Joe's for the best food in town at reasonable prices."

If at all possible, try to talk Joe out of running this type of ad. It won't sell hamburgers. Next time you go in, Joe will tell you truthfully that "your ad didn't do me a bit of good but come back next month and maybe by then . . ."

Try to convince Joe that he needs to sell something specific. How about a special on onion rings or a free Pepsi with each large pizza? Have some ideas to present. After all, you should know your market better than Joe. You're an expert.

Keep this idea in mind when you're selling: An ad serves the same purpose as a clerk in a store. When you go into a store, you want specific information about a product. You don't want a clerk to tell you, "Oh, we have the best and largest selection of jeans in town at reasonable prices." You want to know what styles and colors are available in what sizes, in what fabrics and at what prices. Your ad should be just as informative as a clerk.

Remember the following:

1. Each ad should appeal to the customer.

2. Advertise specific products or services.

3. Describe the article to be sold and one outstanding feature. (If you're stumped on the latter, read copy in mail-order catalogs. They say a lot in few words.)

4. Always try to state the price or at least the amount of discount.

5. Draw up an ad that is simple, uncluttered, and pleasing to the eye. It needn't be fancy or big to sell.

And, finally, be resourceful. Find out what merchandise sells best in what months. Have suggestions when you visit the advertiser. Don't go in cold and say, "You don't wanna buy an ad, do you?" He won't wanna.

How to Sell

1. Be as courteous to the merchant as you would expect his clerks to be to you.

2. Know which products the merchant sells that might interest student customers. Be able to discuss this merchandise intelligently.

3. Know your own publication backward and forward. Know your market, so you can answer questions if asked. This knowledge will give you confidence and make selling easier and more fun.

4. Find out as much as you can about each merchant before you talk to him. If he doesn't like students who dress like slobs, don't dress like one. Chances are you don't want to be waited on by people who look like slobs.

5. Don't give up. The best salespeople don't expect to score every time.

6. If you enjoy selling, check out books on salesmanship from the library. They have many good tips. You may even want to read one before you make your first call.

I Sold the Ad. Now What?

Don't panic. You don't have to be clever or artistic to draw up decent ads. Here are a few pointers that may help.

1. Talk to the reader in his own language. Put "you" in the headline. For example, you're selling transistor radios. Your head might read, "Take one wherever you go."

2. Don't litter an ad with gimmicks or fancy borders. Keep it simple.

3. Lay out type in blocks with a separate sales "pitch" in each paragraph. You can use boldface or bigger type for additional emphasis in some paragraphs.

4. Remember that white space sells. With lots of white space, your message is easy to read.

5. Approach your art teacher for layout ideas and help. Some will be happy to help or to recommend students with artistic ability. Study ads in good daily and weekly newspapers. Don't hesitate to borrow a good idea and adapt it to your own situation.

> Note: I'd like to recommend a book to you. It's called Community Journalism, A Way of Life by Bruce Kennedy (Ames: Iowa State University Press, 1974). The book is full of good useable ideas. Read it and see if you don't agree.

Answering Advertisers' Questions

Before you send your staffers out to sell ads for the yearbook, conduct some mock selling sessions in the classroom to weed out bad habits and practices. Students will have to answer a variety of questions from prospective advertisers, and they should be prepared. The list of questions below are ones that all those going forth to sell ads should know the answers to if they want to be effective salesmen.

1. Why don't I just put a credit line on one of your pages--something like, "This page through the courtesy of . . . ."

2. When is your first deadline with your printer? In other words, when is the latest I could get either copy or artwork in to you?

3. When is the latest deadline for which I can tell you to save a block of space?

4. How large an ad do I have to purchase to receive a free book?

5. How large an ad must I purchase to include a picture?

6. Can you have your people design the entire ad for me and bring it back for me to see?

7. Is it possible for me to see an actual proof sheet of my finished ad and if so, when?

8. In what proportion to the rest of your book is the advertising section?

9. Will the section in which my ad appears have its own introductory page, and will it be listed in the table of contents? Also, will my name be in the advertising index?

10. How small an ad can I purchase?

11. Does your school accept ads for liquor and tobacco? Why or why not?

12. How many yearbooks will be distributed and to whom besides students?

13. Can you estimate about how many readers see one copy of a yearbook in a given period of time.

14. How long has your school been publishing a yearbook?

15. To approximately what percentage of your school do you sell yearbooks?

16. Who can I secure for models if I go with pictorial advertising?

17. Do you furnish parental releases for these models?

18. When will I be billed?

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Writing Advertising Headlines

Condense Them Well to Tell and Sell

The headline, the primary device for getting reader attention, should be "as short as possible, as long as necessary." It should be succinct and active, an accurate condensation of the story. It should attract and hold attention by its content and its typography, which means that it should be written from the viewpoint of the prospective buyer in terms of his own selfish interests.

Headlines fall into four general categories: label, informative, provocative, selective. The label headline is to be avoided; it is a noncommittal tag, static and sterile, telling--and therefore selling--nothing.

The other three, however, are the stock-in-trade of the advertising copy writer, just as they are of his counterpart, the news reporter. Each has its specific purpose.

INFORMATIVE: Contains pertinent details or concepts and should be objective and vigorous.

MAJOR FOLKSINGERS
ON SINGLE LP
$1.98 TOMORROW ONLY AT XYZ

OR

WE HOLD THE RELISH
OR SHOOT THE WORKS!
TRY OUR 29¢ BURGER

PROVOCATIVE: Seeks to engage the attention of the reader and move him to continue reading by teasing or challenging him.

AND MANKIND SHALL NOT DIE!
(Rest of ad--illustration and descriptive copy of book)

OR

WOULD YOU LIKE TO EARN
$900 THIS SUMMER?
(Rest of ad--copy and illustration promoting sign-up with employment agency)

SELECTIVE: Directed at some specific audience that may be categorized by age, sex, occupation, ambition, income bracket, and the like. Concentrates on some specific feature of merchandise or service or customer whim or need.

ONE WHIFF OF EXOTICA PERFUME
WILL PUT HIM UNDER YOUR SPELL
(Directed at female's luring of males)

OR

THE $45 SUIT WITH THE $75 LOOK
NOW ONLY $29.50 AT XYZ
(Directed to boys with modest income)

The SUBHEADLINE should integrate closely with the top headline, revealing the how or what of the promised benefit. Nothing should be left to guesswork; yet if possible, the imagination should be titillated. Below are suggested subheads for the two preceding headlines.

What's $5 per ounce
when your future's at stake?

One week introductory sale only!
Every suit guaranteed
Finest tailoring, fit, style

Also, the first lines of the ad's body copy should, in turn, develop the headline and subheadline, as below.

> Furthermore, the flacons are so exquisitely fashioned of cut glass that they make lovely conversation pieces for your dresser.

> Don't let a slim budget keep you from dressing well. XYZ suits are made from the same patterns as the most expensive custom models.

HEADLINES SHOULD BE ACCURATE AND CONCRETE: Every ad should be judged according to these criteria. In addition, every ad should be evaluated according to following guidelines.

Headlines (64%)

(1) Does the name of the advertiser appear within "eye range" of the lead paragraph? (5%)
(2) Does the headline tell the prospect quickly and clearly the main benefits to be obtained by buying, and does it identify the product or service? (51%)
(3) Do the subheads in combination with the headline show the reader exactly how or why he gets the promised benefits? (8%)

Body of Copy (36%)

(1) Do the first lines of copy develop the headlines? (20%)
(2) Does the succeeding copy support the headlines and first lines of copy? (10%)
(3) Does the final paragraph ask for action or decision? (6%)

Sample Advertising Market Survey

The survey below was given to students at Abilene High School, Abilene, Kansas. The results were then tabulated and printed up as a single-page handout. A copy of the handout follows this survey.

* * * * *

Our advertising class is taking a market survey among Abilene High School students. We expect this to be a great help to our publication, "Booster." The purpose is to provide an opportunity for the staff to show the student outlet for advertising, since over $7,000 of advertising is sold each year to support this publication at AHS. We would appreciate your cooperation in taking this survey. Thank you for your time.

1. Do you get an allowance? ____
   If so how much per week? Under $5 __ $5-10 __ over $10 __

2. Do you have a job? ____
   If so how much do you make per week?
   Under $20 __ $20-40 __ $40-60 __ over $60 __

3. Do you have a personal charge account? yes __ no __

4. Do you use your parents' charge cards? yes __ no __

5. Do you have a checking account? yes __ no __

6. Do you have a savings account? yes __ no __

7. How much per week do you save? ____

8. Do you own a car? yes __ no __

9. Do you use another individual's car on a regular basis? yes __ no __

10. Do you own: a stereo __, a motorcycle __, a CB __, a typewriter __, a camera __?

11. If not, do you expect to purchase one of these in the near future and which one or ones?

12. How much do you spend on clothing per month? ____

13. How much per week do you spend on entertainment? ____

14. How often do you:

	rarely	once every 2 weeks	once a week	more often
go bowling				
go to movies				
play foosball				
play miniature golf				

15. How much per month do you spend on: tapes and albums ____, books ____, magazines ____?

16. How much per week do you spend on cosmetics and health aids?
Cosmetics ____ Health aids ____

17. How much per month do you spend on grooming (hair cuts, hair style, etc.)? ____

18. How many times per week do you eat out? ____
Which restaurants do you eat at most?

McDonald's __
Kentucky Fried Chicken __
Sonic __
Hardees __
A & W __
Long John Silvers __
The Pantry __
Taco Grande __
Bowling Alley __
Dairy Queen __
Holloway's __
Red Pepper __
Pizza Hut __
Carol Lee's __

19. Do you use the coupons you find in newspapers? rarely __ sometimes __ usually __

20. What amount per month do you spend on:

car and cycle expenses (gas, oil, maintenance, etc.) ____
gifts (Christmas, showers, birthdays, etc.) ____
hobbies (horses, stamps, pets, etc.) ____
school supplies (notebooks, paper, bics, etc.) ____
insurance (car, health, life) ____

Abilene High School Market Survey

This survey was formulated and administered to 500 Abilene High School students--freshmen, sophomores, juniors and seniors. Total enrollment at AHS this year is 538.

The publication staff of the Abilene High School Booster appreciates the way Abilene advertisers support the school and hopes the survey information will be encouraging.

Consider the potential buying power of AHS Cowboys. Here is what they spend their money on in a year's time.

CLOTHING--purchased by students	$ 60,204
ENTERTAINMENT--movies, magazines, books, bowling, foosball, etc.	119,028
COSMETICS AND SUNDRY ITEMS--health aids, hair cuts, styles, etc.	81,744
ALBUMS AND TAPES	23,544
CAR AND CYCLE EXPENSES	79,080
GIFTS AND HOBBIES	67,992
SCHOOL SUPPLIES	14,916
INSURANCE	40,524
EATING OUT	36,120
Total:	$523,152

Some additional facts from the survey:

Students eat out 51,792 times a year

Students save $4,001 a month

102 students own their own cars
171 students own their own cameras
199 students own their own stereos
63 students own their own CB's
24 students own their own motorcycles
65 students own their own typewriters

163 students have jobs
43 students have their own charge accounts
233 students have their own savings accounts
86 students have their own checking accounts

The best way to reach the dollar market indicated on this survey is through advertising in the Abilene High School Booster, the student newspaper.

In addition to students, the Booster reaches adults--parents and teachers. Copies when available are also placed in doctor and dentist offices, barber and beauty shops and the hospital.

WICHITA – USD 259 – JOURNALISM DEPARTMENTS
ADVERTISING CONTRACT

For the official student newspapers of Wichita High School East, Heights, North, Northwest, South, Southeast, and West

☐ Number 1 Date ___/___/___ Ad Size ___x___	☐ Number 11 Date ___/___/___ Ad Size ___x___
☐ Number 2 Date ___/___/___ Ad Size ___x___	☐ Number 12 Date ___/___/___ Ad Size ___x___
☐ Number 3 Date ___/___/___ Ad Size ___x___	☐ Number 13 Date ___/___/___ Ad Size ___x___
☐ Number 4 Date ___/___/___ Ad Size ___x___	☐ Number 14 Date ___/___/___ Ad Size ___x___
☐ Number 5 Date ___/___/___ Ad Size ___x___	☐ Number 15 Date ___/___/___ Ad Size ___x___
☐ Number 6 Date ___/___/___ Ad Size ___x___	☐ Number 16 Date ___/___/___ Ad Size ___x___
☐ Number 7 Date ___/___/___ Ad Size ___x___	☐ Number 17 Date ___/___/___ Ad Size ___x___
☐ Number 8 Date ___/___/___ Ad Size ___x___	☐ Number 18 Date ___/___/___ Ad Size ___x___
☐ Number 9 Date ___/___/___ Ad Size ___x___	☐ Number 19 Date ___/___/___ Ad Size ___x___
☐ Number 10 Date ___/___/___ Ad Size ___x___	☐ Number 20 Date ___/___/___ Ad Size ___x___

The newspaper staff at Wichita High School

(Underline one)

East, Heights, North, Northwest, South, Southeast, West

is hereby authorized by

_____
(Print Name)

_____
(Sign Name)

representing

_____
(Firm Name)

_____
(Address) (Zip)

_____
(Telephone)

to insert the following size advertisement in its publication for the number of issues and rate indicated:

_____ rate per column inch

times (x) _____ no. of column inches

equals (=) _____ cost per issue

times (x) _____ number of issues

equals (=) _____ accumulated total

plus (+) _____ special photo/art

equals (=) _____ FINAL TOTAL

_____
(Salesperson)

Date _____

Guarantees:

Ad copy will be in the hands of the publication staff one week in advance of publishing dates.

One copy of the paper containing said advertisement will be furnished to the advertiser.

Refund will be made if the staff or printer is responsible for an error in the printed copy, but in no event will the publication be liable beyond the cost of any individual insertion.

The advertiser agrees to pay monthly statements if the ad is on credit, realizing that accumulated indebtedness will not be extended beyond $60. Ads will be withheld on overdue accounts and a cancellation fee of 25% of the cost of remaining ads contracted for will be charged to any advertiser who does not furnish copy as contracted.

Copy MUST be attached or dummied on the back of this sheet or refund will not be made in case of error in the printed ad.

☐ Bill firm direct

☐ Bill advertising agency

Agency _____

Rates

2 - 6 inches	$2.00
7 - 20 inches	1.80
21 or more inches	1.70
Enlargement or reduction, each	2.50

6.2501 99

McPherson

HIGH LIFE

McPherson High School

FOR DISPLAY ADVERTISING:

Name of Firm _____

Billing Address _____ Phone _____

We agree to advertise a minimum of _____ column inches at an earned rate of _____ per column inch in the following issues of the McPherson High School's HIGH LIFE, a student publication published bi-weekly:

(CHECK DATES DESIRED)

☐ August 28	☐ January 19
☐ September 15	☐ February 2
☐ September 29	☐ February 16
☐ October 13	☐ March 2
☐ October 27 •	☐ March 16
☐ November 10	☐ April 12 ••
☐ December 1	☐ April 27
☐ December 22 •	☐ May 18 •

RATE SCHEDULE

Open Rate ..... $2.00 col. in.

Earned Rates —
50-100 col. in. ..... $1.70 col. in.
Over 100 col. in. ..... $1.50 col. in.

* Smallest ad accepted is a 4 COLUMN INCH AD

Each issue will be a 4-page issue, 126 column inches per page, 2¼ wide columns except as indicated.

* Indicates Special 6-PAGE ISSUE
October 27 - College Night Issue
December 22 - Christmas Issue
May 18 - Senior / Graduation Issue

** Indicates Special 8-PAGE ISSUE
April 12 - MHS Special Issue

Signature _____

Firm _____

FOR ADVERTISING IN BIG-M ADVERTISEMENT:

Name of Firm _____

Signature _____

Our firm wishes to be one of the 25 MHS SPORTS BOOSTERS. It is our understanding that the name of our firm, our address and telephone number will appear in the "BIG M" in each of the 16 issues published during the 1978-1979 school year on dates listed above. In the middle of the "BIG M" will appear a sports picture, featuring the sport currently in season (cross country, football, volleyball, basketball, wrestling, golf, tennis, track). The cost will be $3 per issue or a total of $48 for 16 issues. Please indicate below whether you wish to be billed monthly, semi-annually or at the end of the school year.

BILL ME: ___Monthly ___Semi-annually ___End of School Year

McPherson

HIGH LIFE

McPherson High School

801 East First Street McPherson, Kansas 67460 316/ 241-4662
JOURNALISM DEPARTMENT
Jackie Engel, Publications Adviser

STATEMENT TO:

Date	Item	Charge	Credit	Balance

Please address all correspondence to the attention of **High Life** Business Manager. Thank you for your patronage. We hope we have been of service to you

101

ADVERTISING HANDBOOK

FOR

DISTRICT 512

High School

NEWSPAPERS

Dr. Arzell Ball
Superintendent of Schools

Mrs. Dorothy Hultman
President of Board of Education

Advisory Board

North Area	East Area	South Area	West Area	Northwest Area
Maurice E. Culver, (Rev.) Chm.	*Keith Hubbard, Chm.*	*Donald A. Culp, Chm.*	*Dorothy Hultman, (Mrs.) Chm.*	*Myrna L. Stringer, (Mrs.) Chm.*
Dr. H. E. Tilley	*Dr. Herbert Bruning*	*Dr. Leonard Molotsky*	*Dr. Ralph Chalender*	*Dr. Norman Babcock*

Barbara Sauvan (Mrs.) *W.E. (Gene) Winton, Members at Large*

Dr. Leonard Molotsky
Associate Superintendent of Instruction

Dr. Nolley Vereen
General Director of Supportive Services

Shawnee Mission West – Henry Aimun, Dept. Chrm. – 642-3900
Shawnee Mission South – Judy Dreiling – 649-2790
Shawnee Mission East – Robert Dillon – 381-2175
Shawnee Mission North – John Krueger – 384-5151
Shawnee Mission Northwest – Pam Forest – 631-2667

SHAWNEE MISSION QUANTITY DISCOUNT ADVERTISING RATES

One Column Inch

	CREDIT	ADVANCE
1 to 5 issues	3.50 per inch	3.35 per inch
6 to 14 issues	3.25 per inch	3.10 per inch
15 issues	3.10 per inch	2.95 per inch
16 to 29 issues	3.00 per inch	2.85 per inch
30 issues	2.90 per inch	2.75 per inch

Two, Three, Four and Five Column Inches

	CREDIT	ADVANCE
1 to 5 issues	2.50 per inch	2.40 per inch
6 to 14 issues	2.40 per inch	2.30 per inch
15 issues	2.30 per inch	2.20 per inch
16 to 29 issues	2.20 per inch	2.10 per inch
30 issues	2.10 per inch	2.05 per inch

Six, Seven, Eight and Nine Column Inches

	CREDIT	ADVANCE
1 to 5 issues	2.35 per inch	2.25 per inch
6 to 14 issues	2.25 per inch	2.15 per inch
15 issues	2.15 per inch	2.10 per inch
16 to 29 issues	2.10 per inch	2.00 per inch
30 issues	2.00 per inch	1.90 per inch

Ten or More Column Inches

	CREDIT	ADVANCE
1 to 5 issues	2.20 per inch	2.10 per inch
6 to 14 issues	2.15 per inch	2.05 per inch
15 issues	2.10 per inch	2.00 per inch
16 to 29 issues	2.05 per inch	1.95 per inch
30 issues	2.00 per inch	1.90 per inch

Tabloid Half Page — 40 column inches = $84 in advance

Magazine Full Page — 40 column inches = $84 in advance

Tabloid Full Page — 80 column inches = $150 in advance

Magazine 2-Facing Pages — 80 column inches = $150 in advance

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SHAWNEE MISSION DISTRICT 512 JOURNALISM DEPARTMENT
ADVERTISING CONTRACT

For the official student newspapers of SM North, East, West, South and Northwest High Schools.

_____
DATE OF CONTRACT

Guarantees:

Ad copy will be in the hands of the publication staff one week in advance of publishing dates.

One copy of the paper containing said ad will be furnished the advertiser.

Refund will be made if the staff or printer is responsible for an error in printed ad copy, but in no event will the publication be liable beyond the cost of an individual insertion.

TENATIVE DATES

Sept. _____	Jan. _____
Sept. _____	Jan. _____
Sept. _____	Feb. _____
Sept. _____	Feb. _____
Oct. _____	Feb. _____
Oct. _____	Feb. _____
Oct. _____	Mar. _____
Oct. _____	Mar. _____
Nov. _____	Mar. _____
Nov. _____	Mar. _____
Nov. _____	Apr. _____
Nov. _____	Apr. _____
Dec. _____	Apr. _____
Dec. _____	Apr. _____
Dec. _____	May _____
Dec. _____	May _____
Jan. _____	May _____
Jan. _____	May _____

The newspaper staff at Shawnee Mission
(Underline one)
North, East, West, South, Northwest
is hereby authorized by

_____
(Print Name)

_____
(Sign Name)

representing

_____
(Firm Name)

_____
(Address (Zip)

_____
(Telephone)

to insert the following size advertisement in its publication for the number of issues and rate indicated:

Credit _____; Advance _____

	_____	rate per column inch
times (x)	_____	no. of column inches
equals (=)	_____	cost per issue
times (x)	_____	number of issues
equals (=)	_____	accumulated total
plus (+)	_____	special photo/art
equals (=)	_____	FINAL TOTAL

OF AUTHORIZED ADVERTISING CONTRACTED

The advertiser agrees to pay monthly statements if ad is on credit, realizing that accumulated indebtedness will not be extended beyond $50 and that credit rates reflect a quantity discount. Ads will be withheld on overdue accounts and a cancellation fee of 25% of the cost of remaining ads contracted will be charged to any advertiser who does not furnish copy as contracted.

Copy MUST be attached or dummied on the back of this contract or refund will not be made in case of error in the printed ad. ——————→

This is not a stick-up!

Frankly, the idea of asking business folk to invest their hard-earned advertising dollar on anything except a sure thing seems *immoral* to us.

And because *we are desperate* for your continuing support, we aren't interested in a fast buck at the expense of offended, angry or hurt advertisers.

On the other hand, you don't need to buy a *scatter gun* to protect your business in the competitive market when *pea-shooting* with us can hit your target. Our circulation isn't in the zillions, but our readers comprise a compact, no-waste audience. They won't miss your ad in *THEIR* newspaper. One shot of eye-catching display can net you a minimum of 2,500 potential readers who have similar needs and desires. When you consider that these teenagers will be *consumers for life* and that they already *influence* the buying habits of *their parents* and *brothers* and *sisters*, the significance of your investment begins to add up.

Many teenagers are *wage earners* already. Unlike their parents, though, their salaries are not committed before they are earned. They have money to spend on *impulse* buying. Consider, then: are 2,500 teenagers passing your display window and coming in to buy every week? What percentage of them will come in and buy if you transfer your display window to the pages of their newspaper *and get attention, arouse interest and create desire, create conviction* and *try for action*? How many items will you have to sell in order to pay for your investment and begin making a profit? Would it pay you to advertise in more than one of the Shawnee Mission District high school newspapers? Teenagers are mobile and 2,500 times five equals 12,500!

The trick is to approach advertising as *a form of news*. Give your ad a *headline*, not just a label, and *tell a story* in the copy. Use a picture or art work to get attention and then use that attention to convince your reader that he *can't get along* without your product or service.

Use *selling points*. Emphasize *benefits* and explain how your product or service is *easy, economical* and *agreeable* to use. Use sex and/or prestige appeals if you can. Use negative inferences -- explain the ills avoided by purchase. *Distinguish your offering* through favorable comparison with others, points of contrast and superiority, only and exclusive features, claims you can support.

Bona fide testimonials still work. Gaurantees help. Coupons work. Telling prices works. Humor works. Compliments work.

But don t try to sell everything at once. Emphasize one item (available in other sizes, colors, etc), one outfit, one basic idea. Then go to work and sell it *the way your best salesman would*, by telling all about it! And make it sell for *you alone*.

We hope you will find it worth the time, effort and money to *hire our newspapers as salesmen*. We will perform the *services* of an ad agency at no extra cost -- designing ads for your approval, taking pictures (at a minimum charge), etc. We care a lot because *our success is directly, inextricably linked to yours*. That is why we offer quantity discount rates. We want to encourage you to buy ads big enough to be effective in promoting sales. Please allow us to call on you. -- The Shawnee Mission District Journalism Department

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1 COLUMN INCH

Issues	Credit	Advance
1	$ 3.50	$ 3.35
2	7.00	6.70
3	10.50	10.05
4	14.00	13.40
5	17.50	16.75
6	19.50	18.60
7	22.75	21.70
8	26.00	24.80
9	29.25	27.90
10	32.50	31.00
11	35.75	34.10
12	39.00	37.20
13	42.25	40.30
14	45.50	43.40
15	46.50	44.25
16	48.00	45.60
17	51.00	48.45
18	54.00	51.30
19	57.00	54.15
20	60.00	57.00
21	63.00	59.85
22	66.00	62.70
23	69.00	65.55
24	72.00	68.40
25	75.00	71.25
26	78.00	74.10
27	81.00	76.95
28	84.00	79.80
29	87.00	82.65
30	87.00	82.50

2 COLUMN INCHES

Issues	Credit	Advance
1	$ 5.00	$ 4.80
2	10.00	9.60
3	15.00	14.40
4	20.00	19.20
5	25.00	24.00
6	28.80	27.60
7	33.60	32.20
8	38.40	36.80
9	43.20	41.40
10	48.00	46.00
11	52.80	50.60
12	57.60	55.20
13	62.40	59.80
14	67.20	64.40
15	69.00	66.00
16	70.40	67.20
17	74.80	71.40
18	79.20	75.60
19	83.60	79.80
20	88.00	84.00
21	92.40	88.20
22	96.80	92.40
23	101.20	96.60
24	105.60	100.80
25	110.00	105.00
26	114.40	109.20
27	118.80	113.40
28	123.20	117.60
29	127.60	121.80
30	126.00	123.00

3 COLUMN INCHES

Issues	Credit	Advance
1	$ 7.50	$ 7.20
2	15.00	14.40
3	22.50	21.60
4	30.00	28.80
5	37.50	36.00
6	43.20	41.40
7	50.40	48.30
8	57.60	55.20
9	64.80	62.10
10	72.00	69.00
11	79.20	75.90
12	86.40	82.80
13	93.60	89.70
14	100.80	96.60
15	103.50	99.00
16	105.60	100.80
17	112.20	107.10
18	118.80	113.40
19	125.40	119.70
20	132.00	126.00
21	138.60	132.30
22	145.20	138.60
23	151.80	144.90
24	158.40	151.20
25	165.00	157.50
26	171.60	163.80
27	178.20	170.10
28	184.80	176.40
29	191.40	182.70
30	189.00	184.50

4 COLUMN INCHES

Issues	Credit	Advance
1	$ 10.00	$ 9.60
2	20.00	19.20
3	30.00	28.80
4	40.00	38.40
5	50.00	48.00
6	57.60	55.20
7	67.20	64.40
8	76.80	73.60
9	86.40	82.80
10	96.00	92.00
11	105.60	101.20
12	115.20	110.40
13	124.80	119.60
14	134.40	128.80
15	138.00	132.00
16	140.80	134.40
17	149.60	142.80
18	158.40	151.20
19	167.20	159.60
20	176.00	168.00
21	184.80	176.40
22	193.60	184.80
23	202.40	193.20
24	211.20	201.60
25	220.00	210.00
26	228.80	218.40
27	237.60	226.80
28	246.40	235.20
29	255.20	243.60
30	252.00	246.00

5 COLUMN INCHES

Issues	Credit	Advance
1	$ 12.50	$ 12.00
2	25.00	24.00
3	37.50	36.00
4	50.00	48.00
5	62.50	60.00
6	72.00	69.00
7	84.00	80.50
8	96.00	92.00
9	108.00	103.50
10	120.00	115.00
11	132.00	126.50
12	144.00	138.00
13	156.00	149.50
14	168.00	161.00
15	172.50	165.00
16	176.00	168.00
17	187.00	178.50
18	198.00	189.00
19	209.00	199.50
20	220.00	210.00
21	231.00	220.50
22	242.00	231.00
23	253.00	241.50
24	264.00	252.00
25	275.00	262.50
26	286.00	273.00
27	297.00	283.50
28	308.00	294.00
29	319.00	304.50
30	315.00	307.50

6 COLUMN INCHES

Issues	Credit	Advance
1	$ 14.10	$ 13.50
2	28.20	27.00
3	42.30	40.50
4	56.40	54.00
5	70.50	67.50
6	81.00	77.40
7	94.50	90.30
8	108.00	103.20
9	121.50	116.10
10	135.00	129.00
11	148.50	141.90
12	162.00	154.80
13	175.50	167.70
14	189.00	180.60
15	193.50	189.00
16	201.60	192.00
17	214.20	204.00
18	226.80	216.00
19	239.40	228.00
20	252.00	240.00
21	264.60	252.00
22	277.20	264.00
23	289.80	276.00
24	302.40	288.00
25	315.00	300.00
26	327.60	312.00
27	340.20	324.00
28	352.80	336.00
29	365.40	348.00
30	360.00	342.00

7 COLUMN INCHES

Issues	Credit	Advance
1	$ 16.45	$ 15.75
2	32.90	31.50
3	49.35	47.25
4	65.80	63.00
5	82.25	78.75
6	94.50	90.30
7	110.25	105.35
8	126.00	120.40
9	141.75	135.45
10	157.50	150.50
11	173.25	165.55
12	189.00	180.60
13	204.75	195.65
14	220.50	210.70
15	225.75	220.50
16	235.20	224.00
17	249.90	238.00
18	264.60	252.00
19	279.30	266.00
20	294.00	280.00
21	308.70	294.00
22	323.40	308.00
23	338.10	322.00
24	352.80	336.00
25	367.50	350.00
26	382.20	364.00
27	396.90	378.00
28	411.60	392.00
29	426.30	406.00
30	420.00	399.00

8 COLUMN INCHES

Issues	Credit	Advance
1	$ 18.80	$ 18.00
2	37.60	36.00
3	56.40	54.00
4	75.20	72.00
5	94.00	90.00
6	108.00	103.20
7	126.00	120.40
8	144.00	137.60
9	162.00	154.80
10	180.00	172.00
11	198.00	189.20
12	216.00	206.40
13	234.00	223.60
14	252.00	240.80
15	258.00	252.00
16	268.80	256.00
17	285.60	272.00
18	302.40	288.00
19	319.20	304.00
20	336.00	320.00
21	352.80	336.00
22	369.60	352.00
23	386.40	368.00
24	403.20	384.00
25	420.00	400.00
26	436.80	416.00
27	453.60	432.00
28	470.40	448.00
29	487.20	464.00
30	480.00	456.00

9 COLUMN INCHES

Issues	Credit	Advance
1	$ 21.15	$ 20.25
2	42.30	40.50
3	63.45	60.75
4	84.60	81.00
5	105.75	101.25
6	121.50	116.10
7	141.75	135.45
8	162.00	154.80
9	182.25	174.15
10	202.50	193.50
11	222.75	212.85
12	243.00	232.20
13	263.25	251.55
14	283.50	270.90
15	290.25	283.50
16	302.40	288.00
17	321.30	306.00
18	340.20	324.00
19	359.10	342.00
20	378.00	360.00
21	396.90	378.00
22	415.80	396.00
23	434.70	414.00
24	453.60	432.00
25	472.50	450.00
26	491.40	468.00
27	510.30	486.00
28	529.20	504.00
29	548.10	522.00
30	540.00	513.00

10 COLUMN INCHES

Issues	Credit	Advance
1	$ 22.00	$ 21.00
2	44.00	42.00
3	66.00	63.00
4	88.00	84.00
5	110.00	105.00
6	129.00	123.00
7	150.50	143.50
8	172.00	164.00
9	193.50	184.50
10	215.00	205.00
11	236.50	255.50
12	258.00	246.00
13	279.50	266.50
14	301.00	287.00
15	315.00	300.00
16	328.00	312.00
17	348.50	331.50
18	369.00	351.00
19	389.50	370.50
20	410.00	390.00
21	430.50	409.50
22	451.00	429.00
23	471.50	448.50
24	492.00	468.00
25	512.00	487.50
26	533.00	507.00
27	553.50	526.50
28	574.00	546.00
29	594.50	565.50
30	600.00	570.00

11 COLUMN INCHES

Issues	Credit	Advance
1	$ 24.20	$ 23.10
2	48.40	46.20
3	72.60	69.30
4	96.80	92.40
5	121.00	115.50
6	141.90	135.30
7	165.55	157.85
8	189.20	180.40
9	212.85	202.95
10	236.50	225.50

12 COLUMN INCHES

Issues	Credit	Advance
1	$ 26.40	$ 25.20
2	52.80	50.40
3	79.20	75.60
4	105.60	100.80
5	132.00	126.00
6	154.80	147.60
7	180.60	172.20
8	206.40	196.80
9	232.20	221.40
10	258.00	246.00

13 COLUMN INCHES

Issues	Credit	Advance
1	$ 28.60	$ 27.30
2	57.20	54.60
3	85.80	81.90
4	114.40	109.20
5	143.00	136.50
6	167.70	159.90
7	196.65	186.55
8	223.60	213.20
9	251.55	239.85
10	279.50	266.50

14 COLUMN INCHES

Issues	Credit	Advance
1	$ 30.80	$ 29.40
2	61.60	58.80
3	92.40	88.20
4	123.20	117.60
5	154.00	147.00
6	180.60	172.20
7	210.70	200.90
8	240.80	229.60
9	270.90	258.30
10	301.00	287.00

15 COLUMN INCHES

Issues	Credit	Advance
1	$ 33.00	$ 31.50
2	66.00	63.00
3	99.00	94.50
4	132.00	126.00
5	165.00	157.50
6	193.50	184.50
7	225.75	215.25
8	258.00	246.00
9	290.25	276.75
10	322.50	307.50

16 COLUMN INCHES

Issues	Credit	Advance
1	$ 35.20	$ 33.60
2	70.40	67.20
3	105.60	100.80
4	140.80	134.40
5	176.00	168.00
6	206.40	196.80
7	240.80	229.60
8	275.20	262.40
9	309.60	295.20
10	344.00	328.00

17 COLUMN INCHES

Issues	Credit	Advance
1	$ 37.40	$ 35.70
2	74.80	71.40
3	112.20	107.10
4	149.60	142.80
5	187.00	178.50
6	219.30	209.10
7	255.85	243.95
8	292.40	278.80
9	328.95	313.65
10	365.50	348.50

18 COLUMN INCHES

Issues	Credit	Advance
1	$ 39.60	$ 37.80
2	79.20	75.60
3	118.80	113.40
4	158.40	151.20
5	198.00	189.00
6	232.20	221.40
7	270.90	258.30
8	309.60	295.20
9	348.30	332.10
10	387.00	369.00

19 COLUMN INCHES

Issues	Credit	Advance
1	$ 41.80	$ 39.90
2	83.60	79.80
3	125.40	119.70
4	167.20	159.60
5	209.00	199.50
6	245.10	233.70
7	285.95	272.65
8	326.80	311.60
9	367.65	350.55
10	408.50	389.50

20 COLUMN INCHES

Issues	Credit	Advance
1	$ 44.00	$ 42.00
2	88.00	84.00
3	132.00	126.00
4	176.00	168.00
5	220.00	210.00
6	258.00	246.00
7	301.00	287.00
8	344.00	328.00
9	387.00	369.00
10	430.00	410.00

21 COLUMN INCHES

Issues	Credit	Advance
1	$ 46.20	$ 44.10
2	92.40	88.20
3	138.60	132.30
4	184.80	176.40
5	231.00	220.50

22 COLUMN INCHES

Issues	Credit	Advance
1	$ 48.40	$ 46.20
2	96.80	92.40
3	145.20	138.60
4	193.60	184.80
5	242.00	231.00

23 COLUMN INCHES

Issues	Credit	Advance
1	$ 50.60	$ 48.30
2	101.20	96.60
3	151.80	144.90
4	202.40	193.20
5	253.00	241.50

24 COLUMN INCHES

Issues	Credit	Advance
1	$ 52.80	$ 50.40
2	105.60	100.80
3	158.40	151.20
4	211.20	201.60
5	264.00	252.00

25 COLUMN INCHES

Issues	Credit	Advance
1	$ 55.00	$ 52.50
2	110.00	105.00
3	165.00	157.50
4	220.00	210.00
5	275.00	262.50

26 COLUMN INCHES

Issues	Credit	Advance
1	$ 57.20	$ 54.60
2	114.40	109.20
3	171.60	163.80
4	228.80	218.40
5	286.00	273.00

27 COLUMN INCHES

Issues	Credit	Advance
1	$ 59.40	$ 56.70
2	118.80	113.40
3	178.20	170.10
4	237.60	226.80
5	297.00	283.50

28 COLUMN INCHES

Issues	Credit	Advance
1	$ 61.60	$ 58.80
2	123.20	117.60
3	184.80	176.40
4	246.40	235.20
5	308.00	294.00

29 COLUMN INCHES

Issues	Credit	Advance
1	$ 63.80	$ 60.90
2	127.60	121.80
3	191.40	182.70
4	255.20	243.60
5	319.00	304.50

30 COLUMN INCHES

Issues	Credit	Advance
1	$ 66.00	$ 63.00
2	132.00	126.00
3	198.00	189.00
4	264.00	252.00
5	330.00	315.00

31 COLUMN INCHES

Issues	Credit	Advance
1	$ 68.20	$ 65.10
2	136.40	130.20
3	204.60	195.30
4	272.80	260.40
5	341.00	325.50

32 COLUMN INCHES

Issues	Credit	Advance
1	$ 70.40	$ 67.20
2	140.80	134.40
3	211.20	201.60
4	281.60	268.80
5	352.00	336.00

33 COLUMN INCHES

Issues	Credit	Advance
1	$ 72.60	$ 69.30
2	145.20	138.60
3	217.80	207.90
4	290.40	277.20
5	363.00	346.50

34 COLUMN INCHES

Issues	Credit	Advance
1	$ 74.80	$ 71.40
2	149.60	142.80
3	224.40	214.20
4	299.20	285.60
5	374.00	357.00

35 COLUMN INCHES

Issues	Credit	Advance
1	$ 77.00	$ 73.50
2	154.00	147.00
3	231.00	220.50
4	308.00	294.00
5	385.00	367.50

36 COLUMN INCHES

Issues	Credit	Advance
1	$ 79.20	$ 75.60
2	158.40	151.20
3	237.60	226.80
4	316.80	302.40
5	396.00	378.00

37 COLUMN INCHES

Issues	Credit	Advance
1	$ 81.40	$ 77.70
2	162.80	155.40
3	244.20	233.10
4	325.60	310.80
5	407.00	388.50

38 COLUMN INCHES

Issues	Credit	Advance
1	$ 83.60	$ 79.80
2	167.20	159.60
3	250.80	239.40
4	334.40	319.20
5	418.00	399.00

39 COLUMN INCHES

Issues	Credit	Advance
1	$ 85.80	$ 81.90
2	171.60	163.80
3	257.40	245.70
4	343.20	327.60
5	429.00	409.50

40 COLUMN INCHES

Issues	Credit	Advance
1	$ 88.00	$ 84.00
2	176.00	168.00
3	264.00	252.00
4	352.00	336.00
5	440.00	420.00

II. The Newspaper

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Selecting a Staff

As a new adviser, there are two basic ways to get a staff. You either inherit one or you appoint one.

With an inherited staff, there are always difficulties. Don't try to change too much too soon. Try to live with them peaceably. If there are serious weaknesses or serious personality conflicts, try to compensate for these by personally appointing new staff members.

Appointing a staff will be difficult the first year, and counselors can be foes or friends during this particular period. You first need to learn how students are channeled into journalism in your particular school. Is it through encouragement by the counselors at the time of enrollment, through dedicated recruitment by the adviser or through recruitment by last year's staff?

Requiring interested students to fill out application forms is one way to select a staff. A sample form is provided on the following page; you could, of course, adapt it to your own needs and purposes.

Staff Application Form

Name _____ Class next year ( ) junior ( ) senior

1. List your present schedule (include teachers)

	List next year's schedule
Hour 1	1
Hour 2	2
Hour 3	3
Hour 4	4
Hour 5	5
Hour 6	6
Hour 7	7

2. List the extracurricular activities in which you participated this year. Indicate by marking with an asterisk (*) the ones in which you plan to participate next year.

3. List those activities that take place outside of school in which you will participate (church, scouting, Junior Achievement, etc.).

4. Rate yourself from 1 to 5 (1 being poor; 5 being very good) in each of the categories below. Circle the appropriate number.

Dependability	1	2	3	4	5	Enthusiasm	1	2	3	4	5
Verbal ability	1	2	3	4	5	Artistic skills	1	2	3	4	5
Writing skills	1	2	3	4	5	Oral communication	1	2	3	4	5
Salesmanship	1	2	3	4	5	Getting along	1	2	3	4	5
Assertiveness	1	2	3	4	5	Surviving pressure	1	2	3	4	5

5. Do you have or will you have a driver's license by September? ____

6. Put a check after those areas that interest you most. Put an X after those on which you would be willing to work.

Sports _____	Photography _____	Classes (mug shots) _____
Academics _____	Student life _____	Clubs _____
Copywriting _____	Alphabetizing _____	Typing _____
Darkroom work _____	Interviewing _____	Artwork _____
Sales _____	Fundraising _____	Compugraphic _____

7. Do you have any skills and/or experience in photography? Explain.

APPLICATION FORM (continued)

8. Do you work part-time? (Do not include summer jobs.) If so, explain.

9. Will you be in any vocational education program next year? Explain.

10. List two teachers who would be able to estimate your success as a staff member.
    1. _____ 2. _____

11. Who is your English teacher this semester? _____
    What grade did you earn for this semester? _____

12. What is your present grade point average? _____

13. In the space below, please state specifically what you have to offer the staff. Why do you want to be part of the staff and what do you intend to put into it? Please write your statement in paragraph form. <u>This is a very important part of this evaluation</u>, so be sure to complete this question.

Return this form to Room _____ no later than _____. You will be contacted for an interview with the adviser and/or current staffers.

Thank you for wanting to share your skills.

Recruiting the Staff

After you get to know your individual school situation better, you might consider it worthwhile to recruit students to work on the newspaper and yearbook by using a form such as the one below. You would, of course, adapt it to fit your own needs.

* * * * *

WE NEED A JOURNALISTIC YOU! CONSIDER US!

Are you interested in enrolling in either Newspaper or Yearbook for next year?

Both courses are open to juniors and seniors with at least a C average in English and with the consent of their adviser. At present Yearbook is fifth hour each day, and Newspaper is sixth hour each day. The classes are scheduled during these hours because errands must sometimes be run to the printer and photo studio.

NEWSPAPER — You will receive one full credit in composition for your work on this publication and should therefore realize that writing is a large part of the course. It's not all writing, however, and much of it is fun. You learn how to write headlines, how to layout pages, how to take, develop and print good pictures. You also develop business and selling skills. All kinds of talents and abilities are needed to produce a quality newspaper. This is your opportunity to put some of your ideas and thoughts into action and to learn firsthand some of the trials and tribulations of "newspapering."

YEARBOOK — Responsibilities in this class center around the production of the school yearbook. The annual publication has approximately _____ pages. It is planned, organized, designed, written and totally pasted-up by members of this class. It is a total experience in magazine production. Everyone has a separate responsibility (for example, being in charge of division pages, clubs, individual pictures, sports, or features). In addition, the members work as a team to determine allocation of pages and to finalize a theme.

These are your school publications. Why not give your time, efforts, enthusiasm and energy as well as your ideas and creativity to making them a success.

Please drop by Room _____ and visit with me if you have any questions. Or perhaps better yet, visit with a present or past member of either staff

and discover firsthand why they would or would not enroll in either of these classes a second time round.

We really do have a lot of fun, but believe me, we work hard too!

_____

Adviser

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Staff Responsibilities

By circulating a list of job descriptions, such as the one below, among your staff, you help each person learn exactly what is expected of him or her.

* * * * *

EDITOR-IN-CHIEF

Supervises all other staff members
Sets up schedules so that all pages are assigned
Makes certain others accomplish their designated tasks
Assigns any incomplete task to another staff member in the event that the person responsible failed to carry it through to completion
Offers suggestions for editorials and other stories
Does some writing of stories and editorials
Sells a fair share of advertising
Ensures that the paper reaches the printer at the scheduled time
Reminds page editors and others of deadlines
Is responsible to the adviser
Sets a good example by keeping busy and urging others to do the same
Gives final approval to every page

(The managing editor will assume the above duties during his class hour if the editor-in-chief is not enrolled in that hour. The editor-in-chief will then supervise the managing editor and remind him of tasks not yet completed.)

PAGE EDITOR

Assigns the page for which he is responsible
Sets up and maintains deadlines for copy, headlines, and pictures
Copyreads and proofreads all stories to be placed on his assigned page
Does a fair share of writing and selling of advertising
Operates the typesetter or bargains with others so that all copy is ready by the scheduled deadlines
Assigns no more than one story on his page to himself or to any other individual
Cooperates in writing for other pages
Makes sure that all stories under his supervision are discovered and assigned
Checks with other page editors to be sure there is no duplication, either in any single edition or in previous editions
Is responsible to the editor-in-chief
Makes a final check of his page for any errors
Sets a good example by keeping busy and urging others to do the same

BUSINESS MANAGER

Keeps ledger accounts up to date by making entries for every check received and every advertisement inserted within a twenty-four hour time period
Mails cumulative bills to every advertiser who has a balance by a date no later than the tenth of every month
Adds new accounts to the ledger as they are received from the advertising manager
Makes sure that all account sheets are typed and complete
Makes deposits with the school treasurer
Balances the newspaper accounts as each summary is received from the office
Writes receipts when necessary

CIRCULATION MANAGER

Makes available a set of mailing labels no later than Thursday before each paper is mailed on Friday
Checks with the advertising manager to be sure labels are made for advertisers
Supervises the complete mailing procedure
Delivers the papers to the post office or finds someone else to do it
Receives and files all exchange papers
Keeps the mailing file up to date by periodically checking to be sure the staff is receiving a paper from each school on the mailing list
Periodically checks the exchange paper files to be sure papers are kept in order

PHOTOGRAPHER

Solicits orders from page editors and advertising manager well in advance
Reminds other staff members of their deadlines
Has pictures sized and ready to send to the printer by Wednesday morning before the Friday distribution date
Keeps a file of negatives keyed to a notebook of contact prints
Keeps a record of negatives already used
Borrows and returns negatives when necessary
Keeps a running inventory of supplies and equipment
Supervises all equipment and its use
Assigns picture-taking events to others, not always keeping the most interesting for himself
Maintains an awareness of what might make good pictures and takes those pictures
Watches scheduling of events so that nothing is missed
Maintains equipment and takes it for repair when necessary
Informs the adviser of any necessary expenditures
Is responsible to the editor-in-chief and the adviser

REPORTER

Sells advertising
Writes several kinds of stories
Volunteers for assignments
Accepts those assignments for which he has not volunteered
Assists in writing headlines
Assists in setting type
Learns to arrange pages and straighten them in preparation for a stint as page editor
Covers beats every week and follows up on any story ideas that may not be assigned by an editor
Assists with any task assigned by a page editor or the editor-in-chief
Is responsible to any person from whom he accepts an assignment
Keeps busy

ADVERTISING MANAGER

Supervises the sale of all advertising
Keeps a running total of all advertising sold
Reminds staff members of the amount of advertising still needed in order to publish
Supervises the making up of all ads sold
Improves or designs advertisements when necessary
Sells advertising and writes several kinds of stories
Makes page layouts with ads properly placed, being sure that no coupons are back to back and that no serious competitors are on the same page
Sets deadlines for himself so that page editors will have time left to complete their work before the paper goes to the printer
Keeps a record book, entering each ad as it is sold and properly completing the entire forms for future issues
Keeps a book with all advertising contracts arranged in alphabetical order
Informs the business manager of any new advertisers contracted and supplies name, address, and other important information for each one
Supplies the circulation manager with a set of labels, one addressed to each advertiser who has inserted an ad in the issue, no later than Thursday before the mailing deadline of Friday
Is responsible to the editor-in-chief and the adviser
Sets a good example by keeping busy
Reports total income to the adviser after each paper

Guidelines for Making Decisions

Certain decisions about the publication of the newspaper must be made in late summer (preferably) or during the first week of school at the latest. For the brand new and totally inexperienced adviser, the following guidelines may prove helpful. For some of the procedures outlined below, you will be given specific examples. The pages on which these examples appear are indicated in parentheses, following the description of the guideline.

STEP ONE

Determine how frequently your school newspaper is published.

1. Is there a publication schedule--a contract of some type that was negotiated with the school printer or the commercial printer? If not, here is where you begin. The second time around you will know that this should be set up in the spring of the year and preferably with the approval of your next year's staff.

2. Work with a school calendar so that you can avoid holidays, examination periods or other times when it would not be feasible either to distribute a paper or to have a staff involved in printing one. Decide on a distribution day--probably a Friday. Discuss whether there will be any special issues, such as a Homecoming or Spirit Week issue, a Valentine's issue, or a Senior issue. Will these be larger in size or in the number of pages?

3. After you and the staff have agreed on a publication schedule, take it to the principal and to the printer for approval. Once committed, live with this and always publish on these dates.

STEP TWO

Determine what needs to be done prior to the publication of the first issue.

1. Is there an editorial policy? What is it? Does it state the philosophy of the school press? What considerations must be made in determining policy? Is there a policy for letters to the editor in terms of content, length, signature requirements and deletions? Is this policy printed periodically? (See pages 122-25.)

2. Is there a style sheet or style book so that consistency in such things as abbreviations, names or identification of places and situations unique to your own school situation can be maintained? The standard AP Style Book should always be used, with your own used just as a supplement. (See pages 126-29.)

3. Is there a style sheet for layouts, if your paper does its own paste-up? Does it stipulate such things as how many picas should be left between headline and top of story line or between ads and bottoms of stories, what point border tape is to be used around pictures, whether kickers should be underscored and what point type should be used for cutlines, credit lines and bylines?

4. Is there a picture policy? Does it stipulate limitations, such as the number of pictures you are allowed by the printer per issue without added cost?

5. Is there a nameplate available? Must a new one be designed and a die made, if letterpress, or a drawing made, if offset? Remember a nameplate should always appear in the top half of the front page and should include:

Name of newspaper	City, state and zip code
Name and address of school	Date, volume and issue number

(See page 130.)

6. Is there a masthead ready for use? A replica of the nameplate is often expanded to include the following information:

Name of newspaper
Name and address of the school
City, state and zip code
Opinion statement or disclaimer clause
Frequency of distribution
Subscription price
Organization to which paper belongs
Staff names and positions
Name of adviser and school principal
Statement of ownership and responsibility

The masthead should always appear on the opinion page of the newspaper. (See page 131.)

7. Is there a headline schedule that meets the printer's requirements for counting and type family available? You need to know what variety and what point sizes you have to select from. Standard point sizes are 18, 24, 36, 42, 48, 60 and 72. Some will come in italics; some will not. (See pages 132-33.)

8. Is there a Copy Preparation sheet for those who will be writing for the paper? This sheet will vary with your printers, and you should check with them. It will also vary depending on whether you set your own type or have the printer set it.

9. Is there an Assignment Sheet on which to post assignments in the journalism room so that all may see? (See page 134.)

10. Is there a Slug Sheet on which to keep track of the stories? You should keep this sheet in your room so that you can answer any of the printer's questions about material that has been sent to him. (See page 135.)

11. Is there a Dummy Sheet on which editors may sketch in and dummy up their pages before transferring to make-up sheets? (See chapter 8.)

12. Are there contract forms to use when you sell advertising space? Are the publication dates correct? Is there a corresponding statement on which to do regular, monthly billing? (See chapter 6 for examples.)

Editorial Policies

There are two types of editorial policies. One type determines what will be printed in the newspaper--the general philosophy, creed or concept. Some are as simple as that of the New York Times: "All the news that's fit to print." Others are more complicated, and an explanation of policy may fill several pages. The other type is solely concerned with editorials: how will they be written, what will be written and who will be responsible for writing them.

Points for Consideration in Editorial Policies

1. Editorial policy should be the decision of the editorial staff in conjunction with the adviser and should be formulated only after considerable discussion and reflection.

2. The policy should be approved by your principal and possibly even by the superintendent. After all, the board of education is the true publisher of the school newspaper, like it or not. As a publisher, the board has the right to this courtesy. It also helps to establish rapport and may eliminate difficulty later.

3. Determine the basic philosophy you wish to abide by. Make it a practical one with which you can live and work--not too idealistic.

   a. Is it to be conservative or liberal?
   b. Will you be primarily concerned with activities within the school or will you be equally concerned with outside activities?
   c. Is the school alone to be your beat, or will you make the community, the nation and even the world your beat? (Some administrators have decided views on this--be forewarned!)

4. Are your editorials to be signed or unsigned?

   a. An unsigned editorial generally indicates that it is supported by a majority of the entire staff. ("We feel," or "The staff feels. . . .")
   b. A signed editorial usually means that the opinion is solely the writer's and should be read with that understanding.

5. Are all members of the staff entitled to write editorials or only a select few? How are these few to be determined?

6. Are you going to print one editorial per issue or two or three shorter ones? Will you stipulate a length limitation? (Many staffs consider 300 words sufficient.)

7. Where are the editorials to be placed? Many papers place them in the first two columns of page two. Will you allow them to appear on page one if the occasion warrants? Who has the right to determine this? Where will the deciding vote rest? (Preferably not with the adviser.)

Points for Consideration in a Letter to the Editor Policy

Note: Once you establish a policy follow it. Having a policy will help you answer criticism or complaints. Also, publish your policy periodically throughout the school year.

1. Determine length limitation of letters but have some flexibility--250 words should be ample.

2. Determine whether a signature is required. Will you require that the signature be printed, or can the name be withheld? Will you accept a pen name? If the writer's name is withheld for a valid reason, who will decide whether the reason is valid? (Advisers, beware!)

3. Will letters be printed exactly as they are submitted? If not, what changes will be made and by whom--with permission of the writer only or just by a staff member? Will you keep the right to delete or condense?

4. Will all submitted letters be printed unless they are libelous, seditious or contain personal attacks and accusations? Remember, you are accountable on a point of libel here.

5. Will you accept letters from outside the school community--for example from former graduates, parents of past or present students, advertisers, interested or incensed citizens?

6. Will you offer the person, department or area being criticized equal time and space in the same issue or subsequent issue? How will you handle the right of rebuttal?

> Remember: Having an editorial policy from the beginning will save much difficulty later on. Moreover, it is the professional thing to do.

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Examples of Editorial Policy Statements

From the Davenport, Iowa, School Board (adopted after a controversial editorial appeared in the Davenport Central High School newspaper)

High school publications are vital and necessary tools of education to be utilized in teaching students the purposes and functions of mass media in a democratic society. It is essential that students who participate as editors and staff members be offered the opportunity to gain educational and realistic experience in the concepts of the provisions of the First Amendment to the Constitution which asserts the freedoms of the press and speech.

In order to achieve such experiences, students will be offered opportunities to inform, to entertain, to investigate, to interpret, and to evaluate--all being accepted, responsible functions of the traditional democratic press. Through the open forum function of editorial pages, all students and other interested persons will have the opportunity to express their attitudes and views. The criteria for the inclusion of a story or any other material in the publication will be those of accepted, responsible journalism, including restraint by the student journalists and the advisers in such matters as libel, privacy, contempt, obscenity, and copyright. It is recognized that a school publication should be prepared and published by students rather than professionally compensated journalists and that it thus becomes necessary to provide the students with a journalism adviser who has professional journalism training and experience and whose duties include: teaching and implementing accepted, responsible journalism; teaching students the mechanical procedures in publishing a medial product; supervising the financial duties of the staffs; advising and counseling students in the implementation of the criteria for the inclusion of stories and other material in the publication.

In summary, it is recognized (1) that students will be afforded experiences in exercising concepts of freedom of the press, (2) that they should be free of external forces which seek to restrict these freedoms, and (3) that they be provided with a professionally trained adviser to teach, advise, and counsel them in the achievement of accepted, responsible journalistic performance. The student journalists must recognize their responsibility to provide a forum for all diverse opinion, to serve the interests and needs of the reading public, and to provide news and commentary that is accurate, fair, objective, and honest.

From Washburn Rural High School, Topeka, Kansas--1973-1974

1. The staff encourages letters-to-the-editor in good taste. Letters must be signed, but the name may be withheld upon request. The editors reserve the right to edit all letters to make them conform to style, good taste and length.

2. Editorials will be signed. The staff reserves the right not to identify editorial writers, if the writer so wishes.

3. The staff welcomes suggestions and criticisms. Such comments should be channeled through the adviser or the editors.

4. The staff reserves the right to publish or not to publish any story, editorial or letter.

5. The editors or adviser shall make the decision regarding whether or not to by-line a story. The head photographer or adviser shall make the decision regarding whether or not a photograph should be given a credit line.

6. It is the aim of student publications to practice Freedom of the Press; but it is also necessary for staff members to learn that Responsibility is the key to the freedom so desired. Therefore, Freedom and Responsibility must be synonymous to the self-respecting authors of school publications--you the staff members of the Blue Streak and the Chimes.

7. The publications shall strive for truth in all matters and will never purposely libel or ridicule anyone for his actions, ideas or beliefs.

From the Port Angeles School District, No. 21, Port Angeles, Washington--1970

Students who edit, publish, post or distribute printed, handwritten or duplicated matter among their fellow students within the school are responsible for the content of such publications. Libel, obscenity, profanity, personal attacks and encouragement of the violation of laws are prohibited. All such publications must identify the author, and/or editor and publisher and shall be submitted to the principal for his approval.

Material which meets the above requirements may be distributed on school premises only by students enrolled in such school when such distribution is with the approval of the principal and takes place prior to the commencement of classes each morning or after the conclusion of regular sessions of school each day.

Conduct which interrupts school activities or intrudes on the lives of others is prohibited.

Sample Style Sheet Supplement

This style sheet is used by journalism students at McPherson High School, McPherson, Kansas, and is therefore unique to that situation. (Incidentally, the school mascot is the Bullpup.)

* * * * *

HIGH LIFE STYLE SHEET SUPPLEMENT

CAPITALIZATION

Capitalize the following:

1. Fall Homecoming, Special Interest Day, Bullpup Follies
2. Guidance Office, Activity Center, Roundhouse, Little Theater, Media Center
3. Progressive Party Prom (formerly Jr.-Sr. Prom) or Jr.-Sr. Progressive Prom Party--whichever is used
4. Class of '77
5. Senior Honors Assembly, Kansas Honors Program
6. State Music Festival
7. Jazz Ensemble, Chamber Orchestra, Mixed Ensemble, Symphonic Band, Marching Bullpups
8. Senior Class, Junior Class, Sophomore Class
9. Boys State, Girls State (note, no apostrophe)
10. All courses. Examples: Photography, Mythology, Home Ec, Social Science, etc.
11. Room 84, Room 62 but not photography room, etc.
12. Bullpups (all one word and capitalized)

Do Not Capitalize the following:

1. journalism room, debate room, photography room, etc.
2. homecoming when used as a separate word and not along with Fall Homecoming, etc.
3. queen, escort or attendant when used with Fall Homecoming. Example: Fall Homecoming queen
4. seniors, juniors, sophomores
5. president, secretary, state FFA president unless it precedes the name. Example: President Glenn Schrag, etc.
6. coach unless it precedes the name of the individual. Example: Coach Jay Frazier, etc.
7. senior class, junior class or sophomore class IF used as follows: He is president of his senior class.

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ABBREVIATIONS

1. States when used after the city. Omit the state entirely if used after a well-known city. Also, omit the state after Kansas towns unless they are likely to be confused with cities in other states. Example: Minneapolis (Minnesota or Kansas?)
2. All organizations commonly known by initials rather than full names. Example: NFL, NHS, FFA, FHA, etc.
3. K-State, KU, WSU, KSTC, but only after the first spelling in a usage. The first time it is the University of Kansas, Kansas State University, etc.
4. It is Stugo for Student Government

PUNCTUATION

1. Omit periods in abbreviating groups using initials such as NFL, NHS, MHS, FFA, FHA, etc.
2. Omit the apostrophes between initials when used as follows: MHSers and not MHS'ers, etc.

FIGURES

1. Spell out figures at the beginning of a sentence always.
2. Use AP rule on all other figures.

TITLES AND CLASSIFICATIONS

1. Student classifications are soph., jr., sr.
2. Use name and classification first time name is mentioned in news stories - then use first name only thereafter except in sports copy. (see section on Sports Copy)
3. In feature stories or certain stories on editorial page, when it seems to distract from the tone or mood of the story, classification can be deleted entirely. Editor's discretion.
4. Teacher classification: Use the teacher's full name first time it is used in story--such as Barbara Cole. Thereafter, it is Mrs. Cole or if it were Cheryl Thalheim, it would be Miss Thalheim or Carl Harris would be Mr. Harris.
   Exception: If you are writing a story about Barb Cole in connection with her being cheerleading sponsor, you would delete the word English. Same is true if you were using Jackie Engel's name in connection with attending a journalism contest, etc. You would refer to her as adviser and to Mrs. Cole as cheerleading sponsor, etc.
5. Do not use senior classification when speaking of valedictorian, salutatorian, May Queen, MHS winners or NHS members.
6. Classifications need not appear in cutlines.

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SPORTS

1. Use full name first time referred to and thereafter last name only. Example: Steve Peck - then Peck only.
2. Use full name and weight class first time in wrestling - Example: Steve Peck, 138, first time and then second time, Peck only.
3. In Sports Shorts - the name Sports Shorts should be bold-faced as well as the name of the sport (volleyball team) and the name of the individual.
4. Editor's discretion may be used as to classifications.

BOLDFACE

1. Dear Editor:
2. Pups Pulse (no apostrophe in Pups)
3. Signee's Name on On the Level
4. Signee's Name and Qualifier in Letters to Editor
5. Signee's Name on editorials if signed
6. Signee's Name on respondents for Pups Pulse
7. All credit lines for photos
8. All bylines except Pups Pulse and Mary's Meow

TYPE SET

1. Editorials: always set 2 column--10 on 12
2. High Life Highlites: always set 2 column--8 on 10 and allow spacing between each time or item
3. Place indicators decided upon by Page 1 editor by each separate item in Highlites
4. Bylines, Credit Lines--all 8 pt. type
5. The Barker--set 18 pt. type
6. Bylines are boldfaced, centered at top of story
7. Folios--page 1, 18 pt. and pages 2, 3, 4 are all 14 pt.
8. Days and Dates on calendar are boldfaced
9. Cutlines are 10 pt. set flush left. Send down pica measurement for accurate width.
10. Big M cutline is 8 pt. and is boldface
11. Kickers have hairline border under them
12. No headlines will be centered unless boxed or on feature or editorial page
13. No stepped headlines on news or sports pages
14. Wait two paragraphs before using lead-outs

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MISCELLANEOUS

1. Signatures on letters, use classification such as Mary Riddell, sr., and if already graduated, use year of graduation, Mary Riddell, C'78
2. There is a 15-name limit on letters to the editor
3. Editorials are to carry signatures of individuals(s) writing them unless they reflect the feeling of the entire staff and then they are unsigned.
4. We are to use Dick Hall, not Richard; Jim Kelso, not James; Elizabeth Liljegren, not Liz; Rich Settle, not Richard; Lonny Liljegren, not Lonnie Liljegren; Barb Cole and not Barbara Cole.
5. All pictures should carry a photo credit line. Montages will carry a single credit line if they are all by one person; otherwise, no credit line.
6. Within one week's time before or after publication, use day of the week. If over one week, use "recently." Use a specific date for events more than one week ahead.
7. Always list seniors first, then juniors and sophomores if all three are being mentioned in a listing.
8. Use class 4A--use higher class first. Example: Class 5-4A and do not use dashes between 5A and 4A when used alone
9. Watch ad sizes, especially those easy to confuse such as 2 X 3 and a 3 X 2. It is always the horizontal measurement first--width first.

Sample Nameplates

Shadow Day
Oct. 10

THE ECHO

Renaissance
Festival
tomorrow

October 5, 1979 | The Echo, Emporia High School | Issue II

THE ELLSWORTH
HIGH SCHOOL

Bearcat

Volume 57 | September 14, 1979 | Ellsworth, Kansas | Number 2

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Sample Mastheads

The two mastheads below are from the same newspapers as the nameplates on the previous page. The example from the Bearcat is a one-column masthead while the Echo masthead covers two columns. Note also that the Echo masthead is a replica of the nameplate. It is not more correct than the other, but some people prefer a coordinated look.

THE ECHO staff urges anyone who wishes to voice his or her opinion on some matter to write a letter to the editor. A mailbox can be found outside the journalism room (room 200). Letters must be signed.

Edited and published bi-weekly by the journalism class of Emporia High School; printed by Chester Press. Editorials, columns and letters reflect only the opinion of the writers.

Editor ..... Cathy Carlson
Assistant Editor ..... Christy Carlson
Feature Editor ..... Sylvia Creswell
Sports Editor ..... Jeff Cravens
Copy Editor ..... Wilma Mason
Reporters ..... Paula Facklam, Kirk Hinshaw, Kathy Johnson, Gena Lazzers, Vance Watkins
Photographers ..... Tammy Birk, Forrest Creager
Cartoonist ..... Julie Sauder
Advisor ..... Eileen Peoples

Bearcat Staff

Volume 57 Ellsworth, Kansas No. 2

Published once every three weeks, September through May, by the Journalism Class, Ellsworth High School, Ellsworth, Kansas 67439.

Writers' editorial opinions expressed through this publication do not necessarily reflect the opinion of the entire staff or administration.

Letters to the editor are welcomed, but we reserve the right to print and edit all submissions. Yearly subscription rates for the Bearcat will be $3.

Co-editors ..... Lori Reber, Shirlene McCauley
Page 2 Editor ..... Janis Smischny
Page 3 Editor ..... Rachel Muro, Judy Kempke
Editorial Page Editor ..... Kerry Dees
Feature Page Editor ..... Suzy Carlson
Girl's Sports Editor ..... Teresa Wallert
Boy's Sports Editor ..... Eric Muninger
Assistant Editor ..... Darin Doubrava
Page 8 Editor ..... Melanie Jarus
Art Editor ..... Judy Kempke
Photo Editors ..... Jody Maze, Darin Doubrava
Advertising Manager ..... Sherrilyn Hochman
Business Manager ..... Lisa Long
Adviser ..... Mrs. Virgina Muninger

Member Columbia Scholastic Press Association
Medalist rate 1977-1978
Quill and Scroll International Honor Award 1976-1977

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Sample Headline Schedule

The makeup editor, the person who decides where stories will appear and how much space they are allotted, gives each story a headline assignment. The assignment tells the writer three things: 1) how long the head will be (in columns), 2) the size of the type (in points) and 3) the number of lines the head will take. For example, a headline assignment of 3-36-2 means that the headline will extend over three columns, will be 36 points tall (there are 72 points to the inch) and will be two lines long. A headline assignment can also indicate the typeface to be used. An assignment of 3-36-2BB, for example, might mean that the head will be set in Bodoni Bold.

The writer must know the head assignment before he can write the head because the assignment determines how many counts he has to work with. Major factors that determine how long you can make the head are 1) the length of the head (in columns), 2) the size of the type and 3) the specific characters that appear. For example, a capital "M" takes up more space than a small "i." Therefore, all characters have a count, as illustrated below.

Counting Schedule

I.	.1 space
W,M,O,Q.	.2 spaces
Other caps	.1½ spaces
m,w.	.1½ spaces
j,l,i,f,t.	.½ space
Other lower case letters . .	.1 space
All punctuation.	.½ space
Dash and question mark . . .	.1 space
All numbers.	.1 space

The size of the type also affects the count. A 72-point character, for example, takes up more space than a 10-point character. A headline writer must have some kind of chart that tells him how many counts per column are accommodated by different type sizes. This chart is called a headline schedule (or "head sked"), as shown on the following page.

Head Sked

12 point (for subheads primarily) . . . . .18-19 count

18 point (for one column only). . . . .13-14 count

24 point (for two columns only) . . . . .21-24 count*
*use only 21 if there are 3 or more "fat" letters

30 point (for two or more columns). . . . .18-20 count for 2 columns
27-29 count for 3 columns

36 point (for two or more columns). . . . .14-16 count for 2 columns
23-24 count for 3 columns

48 point (use only for special issues and for full 5 columns)
Check count with adviser.

Headlines will be discussed further in chapter 8, and sample headline exercises will be given in chapter 10.

Assignment Sheet

Name of Paper _____

Issue _____

Date of Issue _____

REPORTER	DATE ASSIGNED	DATE DUE	APPROXIMATE LENGTH	COMMENTS, IDEAS, LEADS, ETC.

Slug Sheet

Issue No. _____

Date _____

STORY NO.	HEAD SIZE	SLUG	NO. OF INCHES	PAGE NUMBER	PICA	BY-LINE	COMMENTS

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Planning the First Issue

Although the order of the following steps will vary depending on your particular situation, the steps themselves will serve as a guide for the first few issues and until a regular routine is established:

1. Plan the issue at a staff meeting, allowing plenty of time for imput and suggestions. Have calendars handy--for example, a school events calendar.

2. Assign the stories, pictures and artwork.

3. Determine whether there are sufficient ads to cover the necessary costs.

4. Make the preliminary page layouts to determine initial story sizes, etc.

5. Take the pictures.

6. Write the stories and cutlines.

7. Edit the copy and prepare the copy for printer or for type setting.

8. Dummy-up the pages and write the headlines to have them set.

9. Correct stories when they are returned by proofreading.

10. Paste-up, if that is your system.

11. Take to printer.

12. Distribute the paper and mail to subscribers and exchanges.

Figuring a Paper Budget

Some Necessary Mathematics:

1. How many total column inches do you have to fill in this first issue? (Columns are 15" long times 5 columns per page--75 column inches per page. A four-page issue would fill 300 column inches.)

2. What known elements do you have to work with for which you know you must plan space?

   Examples:

   Advertising (if you work on a 75%/25% budget of ads to other content, then allow 75 column inches for advertising)

   Nameplate allowance--measure from past issues for first time

   Masthead allowance--measure from past issues for first time

   Headlines, cutlines and spacing--approximately 10-12 column inches per page will be sufficient

   Now add up the known elements and subtract the total from your 300 column inches.

3. Whatever figure is left--for example, 150 column inches for pictures, artwork and copy--must then be divided by news, editorial material, feature and sports, both for copy and for pictures.

4. Using this type of mathematical figuring will be very helpful for a new adviser. Later you will learn all the shortcuts.

Schedule for Biweekly Publication

Work backwards from your printing and distribution day and use a two-week calendar with big white blocks for writing in the deadlines for all to see. Try to anticipate what must happen and when it must happen.

Take into consideration whether you are working with a school printer or a commercial printer and allow time for trips there, etc.

Here is a sample of a hypothetical schedule.

Sept. 15 - Friday	Distribution date--Mail to subscribers Mail to exchanges
Sept. 14 - Thursday	Proof pages and complete paste-ups, if you paste-up your own
Sept. 13 - Wednesday	Final 15 column inches down (allows for Tuesday night games to be submitted in Friday's paper)
Sept. 12 - Tuesday	25 column inches of copy down--dummy makeup sheets finished for printer--submit all headlines
Sept. 11 - Monday	25 column inches of copy down to printer
Sept. 8 - Friday	40 column inches of copy down plus all ads
Sept. 7 - Thursday	Work on copy and ads
Sept. 6 - Wednesday	Work on copy and ads
Sept. 5 - Tuesday	Work on copy and ads
Sept. 4 - Monday	Post assignments and editors should discuss with reporters, photographers what they are expecting
Sept. 1 - Friday	Staff meeting to plan the issue.

7. Grading and Evaluating

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Introduction

Grading, the bane of every teacher's existence, is especially difficult in journalism. Academic journalism is diverse and subjective, and you have to develop your own grading systems. No one would be so foolhardy to suggest that any one system is best; indeed, what works for you may not work for another. In fact, what works for you one year may not work for the next.

Several grading methods that have been successfully used by experienced journalism teachers are illustrated on the following pages. The first example--a credit sheet--works on a points system. In order for students to earn their grade by points, they are required to have a minimum of 20 inches of copy and 15 inches of advertising during a nine-week period. If they have sufficient points for a grade but have not fulfilled the minimum copy requirements, their grade will be lowered by one letter. Each student receives a credit sheet after every issue of the newspaper.

The second grading example (the page editor's grading sheet) illustrates how students can take part in the evaluation process. The page or section editor fills out one of the sheets shown on page __ for each story that is turned in for each issue by each reporter. If there are five stories on the features page, for example, five forms are filled out, regardless of how many reporters did the writing. The editor indicates with an X those items on which the reporter was deficient and then assigns an overall grade. The adviser, of course, grades or evaluates all stories, but the page editor's grade provides additional information from another perspective. The editors learn objectivity and fairness, and the student being graded benefits from the two views.

The third example--an evaluation check list--should be self-explanatory. The adviser determines how well each staff member performed the stated duties and then assigns one grade per issue. All staff members, of course, receive copies of the check list so that they know the exact criteria for their grades.

In spite of the difficulties in grading, a good system can be found for every situation. You must not be afraid to

- experiment. (No one system is infallible, and you often have to try several systems to find the right one.)
- change. (If one system is not producing the desired result, you must try another, even in the middle of the year.)
- demand excellence tempered with understanding. (The best systems combine objective and subjective evaluation.)
- allow students a part in grading. (While you must maintain control of grading, much can be learned from a student's self-appraisal.)

Credit Sheet

Name _____ Issue No. _____

Total Points _____ Grade _____

Inches	Points	
_____	_____	News, 2 points per inch
_____	_____	Sports, 2 points per inch
_____	_____	Features, 2 points per inch
_____	_____	Editorials, 2 points per inch
_____	_____	TOTAL
_____	_____	Headlines, 3 points each
_____	_____	Cutlines, 3 points each or 2 points per inch, whichever is more
_____	_____	New ads, 5 points each
_____	_____	Inches of ads, 1 point per inch (if you also make it up)
_____	_____	Ads made up (one-half of above credit lost if someone else did yours)
_____	_____	Pictures taken, 1 point per column inch
_____	_____	Pictures printed and developed, 1 point per column inch
_____	_____	Events covered for photography, 10 points each (prearrangement required)
_____	_____	Cartoons, 2 points per column inch
_____	_____	TOTAL
		Proofreading
_____	_____	News, ¼ point per column inch
_____	_____	Editorials, ¼ point per column inch
_____	_____	Features, ¼ point per column inch
_____	_____	Sports, ¼ point per column inch
_____	_____	TOTAL
		Typesetting
_____	_____	News, ½ point per column inch
_____	_____	Editorials, ½ point per column inch
_____	_____	Features, ½ point per column inch
_____	_____	Sports, ½ point per column inch
_____	_____	TOTAL

_____ Trips, 3 points each. Specify.
_____ Position--25 for editor; 15 for assistant
_____ Beat covered, 5 points

_____ TOTAL

Deductions

_____ Story not in--deduct 25 points each
_____ Story late--deduct 10 points for each day
_____ Style errors--deduct 3 points each
_____ Name errors--deduct 5 points each
_____ Beat not covered--deduct 10 points
_____ Page late (editors)--deduct 25 points

_____ TOTAL

_____ Grade for this paper

Grading Scale

A = 75+ points
B = 50 to 74 points
C = 25 to 49 points
D = 10 to 24 points
F = 0 to 9 points

Journalism I students should follow the grading scale above. Journalism II students are expected to have 10% more for the same letter grade.

Page Editor's Grading Sheet

Page # _____

Editor's Name _____

Reporter's Name _____

Appeared in Issue # _____

_____ Story Slug

Checked on purpose and intent of story before pursuing	
Had a positive attitude	
Showed sufficient initiative	
Showed some imagination and creativity	
Went beyond the requirements of assignment	
Got story in on time or on extended time date	
Kept style errors to a minimum	
Followed copy preparation instructions	
Provided accurate facts when needed	

Individual comments below in space provided

Grade of Page Editor _____

Evaluation Check List

Entries in the grade book will be made per issue on a scale of 5-1 points. Your total grade will be determined by how well you perform the tasks listed for your particular job.

5 - exemplary in every area	(equals an A)
4 - good work in most areas but occasional "boo-boos"	(equals a B)
3 - average in all areas	(equals a C)
2 - below average	(equals a D)
1 - forget it!	(equals an F)

PAGE EDITORS

1. Well prepared for Assignment Time on non-publication week for next issue. (Means knowing all stories to be assigned, to whom they are to be assigned as well as all pictures to be assigned.)

2. Keeping at least 3 stories working on the Futures Log on both features and editorial pages at all times. Posted on green sheets.

3. Posting assignment promptly (same day) after Assignment Time in class.

4. Being responsible for knowing a) whether your advertiser is going to run in this next issue and b) if he is going to run, the approximate size of the ad so that this information can be reported to Ad Editor during Assignment Session.

5. Being ready on Monday of publication week to discuss at what stage stories and pictures are for your particular page(s).

6. Pencilled dummy (always) completed and on your shelf or stand by end of day on Tuesday of publication week.

7. All headlines correctly written and counted for your page and in the wire basket ready to take to the printer by 7:30 a.m. Wednesday morning of publication week--no exceptions unless cleared beforehand with editor and/or adviser.

8. Cropping and marking all pictures for your page and writing good cutlines by end of day on Tuesday of publication week or with special permission on Wednesday when necessary. (Clear beforehand.)

9. Cooperation in use of lighting table and seeing that page is completely pasted up, straightened, etc. by end of day on Wednesday of publication week, whenever possible, or first of hour on Thursday at the latest.

10. Proofreading own page and making all corrections during classtime on Thursday of publication week. Pages must be ready by 12:50 at latest on Thursday for Managing Editor.

11. Cleaning and straightening of all material at stations and in drawers after issue "goes to bed." All pictures to be given to Editor and all copy to be given to Managing Editor. Should be done by end of day on Thursday of publication week.

12. Taking papers promptly to advertisers for whom you are responsible.

13. Ready to evaluate your own page at critique time and ready with an overall view and comments about entire issue.

14. Adviser's evaluation of your page--general makeup, headline goofs, spacing, proofreading errors, editing errors, etc.

MANAGING EDITOR

1. Keeping track of all stories as they are assigned during assignment time on Monday of non-publication week. (Editor is responsible for pictures--you are responsible just for copy assignments.)

2. Responsible for being sure we have right flow of copy to the printer on Wednesday, Thursday and Friday of non-publication week and on Monday and Tuesday of publication week. (Ratio should be approximately 10/20/40/20/10.)

3. Responsible for being sure we never send more than 20% of our copy to the printer to be teletyped. (On a regular 4-page issue, this would be no more than 25-30 inches.)

4. Responsible each day for checking Assignment Sheets and making sure assigned copy comes in; if not, check with Page Editors. Page Editors should always report to you if there is to be a late story at any time.

5. As soon as copy is given to you, it is ready to be edited after the page editors have first edited it. Then it is to be teletyped after you put it on the Slug Sheet. It is your responsibility to watch the amount of incoming copy to be sure the right flow is going to the printer. The Slug Sheet is your guide on this.

6. Responsible for relations and all transactions with the printer--taking copy down, discussing special effects, etc.

7. Making sure we always have copy paper and any needed supplies such as borders, tapes, layout sheets, dummy-up sheets at all times.

8. Responsible for marking stories off Slug Sheet when we get them back in paste-up form from the printer.

9. Responsible for setting all headlines at the printer's.

10. Keeping all copy in neat stacks in and around the basket at all times. One stack should be copy that is ready to be edited; another stack is for copy ready to be perforated; another stack is just for the carbons; a fourth stack is for copy that has been returned by the printer.

11. Taking final pages to the printer by 2:00 p.m. on Thursday of publication week.

ADVERTISING EDITOR

1. Responsible for advising all staff members whether any of their advertisers will be running an ad in the next issue. This should be done prior to the Monday of non-publication week so that they will know how to report on Monday of non-publication week.

2. Responsible for checking with all staff members on Monday of non-publication week to see the sizes their advertisers wish to run in that issue.

3. Responsible for making sure we always have 105" of display ads for every four-page issue. Responsible for securing other ads whenever we are short or assigning them to be obtained. Ads needed for 6-page issues are 168" of display ads; for an 8-page issue, 231" of display ads.

4. Responsible for designing all ads from the initial block-outs with the exception of those few designed by other staff members.

5. Responsible for advising the Page Editors on the Monday of publication week what ads will be run so that they may divide them up accordingly.

6. Responsible for seeing that Managing Editor has all ad copy to take to the printer (without exception) on Friday of non-publication week.

7. Responsible for finishing with lighting tables after Tuesday of publication week so that Page Editors may have them on Wednesday and Thursday.

8. Responsible for assigning any student art work for ads and seeing that it is received on time.

9. Responsible for proofreading all ads to make sure copy is straight, spelling is correct, etc.

10. Checking to make sure that we have as few buried ads as possible.

11. Responsible for checking ad contracts to be sure that all advertisers are taking ads consistently as contracted for and won't come up short on contracted amounts.

12. Responsible for making ads as attractive and imaginative as possible.

13. Responsible for pulling off all signs, logos and art work from each issue and for filing in individual folders in the ad drawer.

BUSINESS MANAGER

1. Responsible for seeing that ads are re-measured and then posted to Ad Reporting sheets after each issue. From these sheets, they are to be posted to red Accounts Received book.

2. Responsible for keeping Accounts Received book and black General Ledger posted neatly and accurately and balancing when instructed by adviser.

3. Responsible for typing and mailing statements to those in Accounts Received on Jan. 1, March 1, May 1 and Nov. 1.

4. Make up deposit slips when given checks by adviser and when deposit slips are returned posting to Accounts Received.

5. Posting all bills paid and deposits made to General Ledger and filing deposit slips and bills in files.

6. Furnish adviser with a tab from adding machine showing what is outstanding in Accounts Received when adviser requests it.

7. Making sure that all mailing labels are typed and stamped by Friday of publication week.

8. Secure help and make sure that papers are checked off exchange list and mailed on Friday of publication week.

9. Count out the needed number and see that papers are taken out to advertisers on Friday of publication week and/or Monday of non-publication week.

10. Sit in on all staff meetings whenever possible or talk with adviser if you have work to do that prohibits your attending.

11. Responsible for other special business items that occasionally occur and that will be assigned by adviser.

12. Responsible for arranging for concessions when it is newspaper's time to have them--ordering supplies, inventorying afterwards, getting sufficient workers, etc.

Keeping a String Book

A majority of experienced advisers have found it necessary and expedient to require each member of the staff to keep a string book. A string book is a portfolio of a reporter's work and can take the form of a scrap book or a file folder containing all of the published work to date.

This method of keeping published copy got its name because some reporters used to be paid by the column inch, and a string was used to measure the amount of copy they had had published. Persons who do occasional work for newspapers are still called "stringers," even though their remuneration may not be based on how many inches they have published. Stringers are not full-time staffers nor are they full-fledged correspondents.

A string book should not be used for grading but for the students' own benefit. If they decide to seek summer employment or work on a college staff after leaving the high school press, they will have a well-kept string book ready to show. It is the professional thing to do and to require.

For each piece of copy, use a single sheet of paper with the heading and other information shown on the following page. Encourage students to staple rather than paste, because paste has a tendency to "ball up" with age and to yellow.

String Sheet

Reporter/Writer's Name _____

Story/Ad/Picture appeared in Issue _____ of _____ (Name of School Newspaper)
on _____ (Date) _____.

Staple story or advertisement or picture below.

8. Editing Copy, Writing Headlines, Laying Out and Designing Pages

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Layouts and Paste-ups	*158*
Designing a Page	*161*
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Copy Editing Symbols

The first step for your students in learning to edit copy is to learn the editing symbols. They are the universal shorthand for communicating with writers, editors and typesetters. Do not let your students invent their own. You should drill your students so that the symbols below become as familiar to them as the alphabet.

Insert

Transpose

Delete

Capitalize

Add Space

Close Up

Insert Period (optional)

Paragraph (copyreading)

Paragraph (proofreading)

Move Right

Move Left

Lowercase

Abbreviate

Use Numerals

Spell Out

Bring Together (lines)

Boldface

Leave it as it was

Center

Out of Alignment; Straighten

Wrong Font

Spell as written

How to Prepare Copy

The rules listed below are standard ones for copy preparation. Using these as a guide, you could, of course, make up your own set of procedures. What is most important, however, is for all your writers to be familiar with the copy preparation rules for your particular newspaper. Much time can be wasted if writers prepare copy in a sloppy manner.

1. Begin typing copy one-third of the way down the page. On succeeding pages, start about an inch and a half from the top. Leave approximately a one-inch margin at the bottom of every page.

2. Type only on one side of the page.

3. If a story continues from one page to another, type -more- in the center of the bottom of the page.

4. Use an end mark to indicate that the story is finished. Use either -30- or # # # in the center of the bottom of the page.

5. Type your name, the date and a slug in the upper-left corner of the first page. Single space these three lines.

6. On all pages after the first, type your name, slug and "add 1" in the upper-left corner, single spaced.

7. Double or triple space all copy.

8. Do not divide a word, a sentence or a paragraph from one page to the next. Do not divide words from one line to the next.

9. Leave generous margins of an inch or more on both sides. (You can determine the spaces on which to set right and left margins.)

Headline Facts

If you like to work with words, you will enjoy helping your students learn to write headlines. The challenge is to turn a phrase that not only accurately describes the story but also fits into a prescribed space.

You may want to spend several sessions with your staff practicing the counting and writing of headlines. Start out with simple counting exercises and move on to writing. As an advanced exercise, you can have students write several heads under a time limit, simulating deadline pressure. Any newspaper provides an ample supply of heads to count and stories for which to write heads. If your local newspaper has wire services, you may be able to get unused wire copy, an excellent source of stories needing headlines.

The list below is intended as a concise guide for headline writing and counting.

1. Titles are not headlines. A headline is a sentence, and every sentence must have a subject and a verb.

2. Headlines are always written in present tense or future tense--never in past tense.

3. In any kind of writing, the writer must avoid using the same form and the same words too many times. Some words that get tiresome in headlines are names of teams or schools, and words such as "promotes," "aids," "students," "classes," "proves." There are many others. The words "a," "an," and "the" are not usually used in headlines; they are considered to be understood in order to save space.

4. Strong verbs are necessary in headlines. Linking and state-of-being verbs (for example, "is," "are," "am") are not acceptable verbs in headlines. Most headlines are written in subject-verb order. The subject must be very specific; avoid vague words like "student" or "team." Use the active voice; do not use the passive voice.

5. A good headline is a summary of the first (or lead) paragraph of the story. The headline should not tell something that is not mentioned in the story. It must attract the reader's attention as he scans the paper and makes decisions about which stories he will read. It must not be worded in such a way that it can be misunderstood.

6. Every newspaper develops its own style of headlines. The two most common are "up style" and "down style." Up style means that every important word is capitalized. Only conjunctions; words such as "a," "an," and "the" (if used at all) and other small words are not capped.

7. Down style headlines are being used by more and more newspapers. Down style seems to be more modern than up style. Down style headlines are written like sentences--only the first word and proper nouns are capitalized, no matter how many lines there are in the headline.

8. Headline punctuation varies a little from the usual. If there are quotations, use only one quotation mark on each side, not the pair. "And" is usually represented by a comma. Periods are never used to end a thought, and, if more than one thought is expressed, a semi-colon connects the statements. Most abbreviations are written in full caps and without periods, but only the most common abbreviations should be used at all--YMCA, DAR, and others that are common in the school. If most people won't know what an abbreviation means, don't use it.

9. Headlines cannot be written until the page layout is determined. A headline must fit the space available for it, both vertically and horizontally. The space available determines the number of units that may be used and the kind of type that may be selected. When deciding on a headline, consider count and type face. On an ordinary typewriter, each letter takes up the same amount of room--one unit of space. An "I" uses as much space as an "m." Letters in headlines use only as much space as they actually need; compare the first column (typewriter) with the second:

mmmmm	mmmmm
11111	IIIII
rrrrr	rrrrr

A simple way of counting is to assign values to all letters, numbers, and punctuation. This is one such count system.

j i l t = ½ unit m w = 1½ units
all other lower case letters = 1 unit
J I L T = 1 unit M W = 2 units
all other capital letters = 1½ units
?, spaces, and all numbers = 1 unit
all other punctuation = ½ unit

10. Headlines of two or more lines follow the same general rules for headline writing, but there are a few more things to remember. Each line must end at a real ending point; things that belong together may not be separated. A verb must have its object on the same line; prepositions must keep their objects; infinitives must not be split; and modifiers and the words they modify must stay together. In other words, things that belong together must stay together.

11. Headlines of two or more lines present a special problem in counting. All lines must be within two counts of all the other lines; this is particularly difficult in one-column heads since each line probably will hold only two or three words.

12. After a headline is counted, the type must be selected. Usually a newspaper decides whether it will use serif or sans serif type and will not mix the two basic type styles. Serifs are the small protrusions on letters; most body type is serif type. Sans serif type does not have the protrusions; it is considered to be a little more modern than serif type.

13. Each newspaper develops a head schedule that shows samples of all the type available to the headline writer. The headline writer will also find on the headline schedule some numbers that indicate the approximate number of units of a particular type that will fit in a designated space-one column, two columns, three columns, etc. Sometimes it will be a pica count; then it is necessary for the writer to multiply the number of picas available to find out the number of units he can get into his line. The figures given on the headline schedule usually may not be exceeded, but it's all right to be one or two counts short. If the head is longer than the count available, it simply will not fit the space available; if it is shorter, there will be too much white space left at the end of the type. The writer must then either write a new headline, change his headline, or choose another type.

14. Type size is measured in points; there are 72 points in an inch. Layouts are usually measured vertically in inches, or horizontally in picas. There are six (6) picas to an inch.

15. A 72-point type size would be twice as tall as (and, of course, wider than) a 36-point. Standard body type is usually 8- or 10-point type, so headlines must be larger to stand out and to be seen by the reader. We would never select a headline type smaller than 12-point, and that size would seldom be used. The largest and blackest type is reserved for the most important stories in the newspaper; the second largest for the next most important story, and so on. Another rule to remember is that the largest type always goes at the top of the page, and the type size decreases as it moves down the page from top to bottom.

16. In addition to point size (vertical space required), the headline writer must also consider the kind of type; some types are broader than others and require more horizontal room. Some are more bold or are blacker. Other kinds to consider are condensed (letters are pushed together), italic (letters are slanted), and light (letters are not as dark). These terms may be combined to make special kinds of type.

17. A family of type consists of all the sizes and all the variations of a particular style. Each family will have some identifying characterists, whether serif or sans serif, perhaps the shape of the "a" or the "g" or some other thing that is decided by the designer of the type face.

18. A font is one complete set of type of a given size and style; it includes numbers, punctuation, and lower and upper case letters.

Layouts and Paste-ups

Many school publications advisers have developed layout and paste-up guidelines for their students. These guidelines help insure consistency throughout each issue and from year to year. You should keep in mind, however, that guidelines are variable. A great deal of discretion can be used in specifying rules, type sizes and typefaces. Whereas one student newspaper might use 14-point type for its subheads, another might choose 12-point. One might underline its headline kickers. Another will not.

Although guidelines should be followed closely by your makeup and paste-up staff, the specific rules are not cast in concrete. They can be added to and changed. It's a good idea, however, to say that they can only be changed by the adviser or the staff as a whole. All staff members should be informed when changes are made.

Following is an example of one school's layout and paste-up guidelines.

* * * * * *

Aspects of Balance in Page Layouts

1. Display elements on the right side of the page weigh a little more than those on the left.
2. Elements in the top half of the page will be a little heavier than those identical ones in the basement.
3. Pictures in dark tones are heavier than those in higher key.
4. A horizontal picture outweighs a vertical one in the same area.
5. An exaggeratedly horizontal or vertical picture will weigh more than one of the same area closer to a 3 x 5 ratio.
6. A 1-column sideless box will balance a conventional 1-column portrait.
7. Lines of force in a picture will make the page tilt in their direction and thus increase the balancing effect of the cut.
8. Colored ink will add about 25% to the weight of a black-and-white element.

Spacing Formula

1. Use 1 pica of space

   - under flag.
   - above any picture within the page.
   - between catchline and cutlines.
   - between cutlines and related head.
   - between cutlines and cutoff rule.
   - above and/or below sideless box.
   - above and/or below 1-up material enclosed in decorative rule.

- at the end of a story, replacing 30-dash. (Note, when story jumps, there is no space between last line and continuation line.)
- between 2-column lead and second leg of 1-column type.

2. Use 6 points of space

   - between picture and catchline.
   - between headline and story. (Note: no interlineal spacing within head.)
   - between headline and byline.
   - between byline and story. (Note: no space between byline and identification line [staff writer, Journal correspondent, etc.])
   - immediately inside decorative rule in boxes and sandwiches and that used to enclose 1-up material.
   - above and below sandwich.
   - under inside folio lines.
   - above regular subheads.
   - above 14-point subheads.
   - under cutoff rule below pictures and banners.
   - under portraits using ident lines.
   - under identification lines. (Note: no space between ident and expo lines.)
   - above the ad pyramid.
   - at the end of first leg and start of second in a Dutch.

3. Use 4 points of space

   - under 14-point subhead.

4. Other spacing rules

   - leave 1 pica above and below a headline.
   - leave 1 pica between a picture and its cutline.
   - leave 1 pica between a story and an ad.
   - leave 1 pica under the nameplate.

Paste-up Tips

1. Always miter the corners of borders.
2. Always space out stories between lines and not just between paragraphs.
3. Always use a cut-off line to separate a story from an ad, if the ad is one that "floats."
4. In using screens, place the screen over the type and be sure it is perfectly smooth.
5. Always wax pictures before cutting them.
6. Always use E-xacto knives, a good paper cutter, a razor blade or straight edge to cut pictures--never scissors.
7. Always roll entire page well after complete paste-up to avoid "valleys."
8. Avoid overuse of 1-line headlines.

Miscellaneous

1. Underline all kickers with a 2-point line.
2. Set all photo credits in 8-point type, bf.
3. Always place credit lines 1 space down from last line of cutline.
4. Always set headlines flush left (note any exceptions).
5. Set all bylines in 8-point type, bf.
6. Set all folios in 14-point type.
7. Set all editorials 10/12 two col. and place 6-point border around them.
8. Pyramid all ads to the right. If ads fall on 2 facing pages, pyramid to left on left-hand page and to right on right-hand page.
9. Use a 6-point border around pictures.
10. Center all bylines at top of story.

Designing a Page

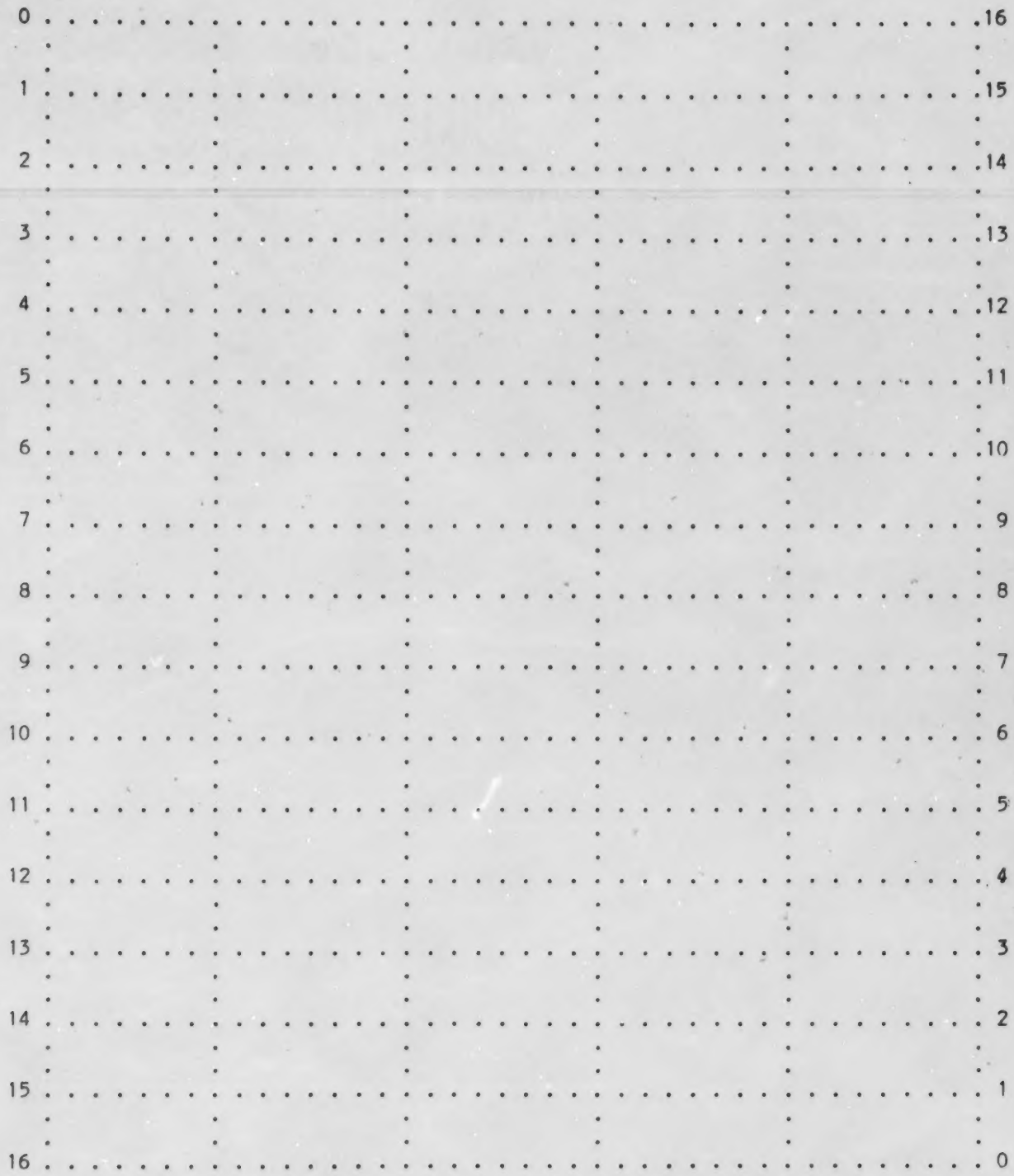
A dummy sheet is a blueprint, a map of where you want to go. Before your students start pasting up their camera-ready copy or before they send their final copy to the printer, they must know what story goes where, how large they will play their pictures, and whether all their art and copy will fit as they intend it to. To do this, they need a dummy sheet.

You can make up and duplicate your own dummies. You need to know how many columns your standard page has and how long (in inches) each column runs. Your dummy needn't be the exact dimension of your actual page. It need only represent the dimensions. Look at the sample dummy on the following page. It represents a five-column page running 16 inches from top to bottom. Space at the bottom allows the makeup editor to label each sheet with the page number, date and issue number.

A completed dummy, like the one for headline writing in chapter 10, tells all who need to know what story goes where and what kind of headline each story has.

You will want to give your students at least a few exercises in laying out a page (see the layout exercise in chapter 10). Give them more than one blank dummy because layout is a trial-and-error job.

Sample Dummy Sheet



Page_____ Editor_____

Date_____ Issue No._____

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9. Critiquing the Product

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Introduction

Evaluating your own newspaper and those of other schools can be a very effective learning tool. Some staffs always set aside the Monday following the Friday distribution of the newspaper for a brainstorming session. Input from all staff members is vital so that everyone can learn the value of being able to give and take constructive criticism.

Periodically, however, the entire staff should do a thorough evaluation of the paper. You could develop your own assessment criteria, or you could use a quiz such as the one on the following pages. No matter what procedure you adopt, you should require the staff to review the paper on a regular basis, for example, after every three issues.

Another good learning device (for both you and your students) is to have staff members evaluate publications from other schools. From your stack of exchange papers, students could select three issues of one school's newspaper and, by following a guide such as the one on page 171, present an oral or written review to the rest of the class. In listening to or reading your students' reports, you are then able to appraise their awareness of most aspects of scholastic journalism and of the effort that is needed to produce the finished product. The students may, of course, profit from their exposure to other publications. They could discover that their newspaper compares favorably to others, and they will no doubt pick up many helpful techniques for improving their own product.

Quiz Seventy-Five

(Developed by Jerry Woodring, Director of Publications, Richmond Indiana High School)

This is a "fun quiz" to help size up any newspaper, yours or someone else's. It's not a complete or absolute evaluation. It's just a list of standards, based on scorebooks of school press associations, which you can scan to give an estimate of the general quality of a paper. A score of 100 is good. Without ads, it may be a few points lower.

Instructions: Use 3 issues of your paper, except when only one is asked for.

1. If your nameplate contains the volume number, score 1. _____

2. If it contains the name of the school, add 1. _____

3. If it contains the city and state, add 1. _____

4. If it contains the zip code, add 1. _____

5. If it lacks item 2 or 3 or 4, subtract 1 each. _____

6. If the name of the paper is attractive and readable, add 2. _____

7. If it is hand lettered or printed over a "busy" picture or artwork, subtract 2. _____

8. If page 1 usually has the largest headline somewhere at the top, add 2. _____

9. If spacing above and below headlines is obviously not uniform, subtract 2. _____

10. If page 1 has a fairly large headline in bottom half of the page, add 1. _____

11. If headlines on page 1 of any issue are set in at least 3 different column widths, add 3. _____

12. If page 1 usually has photo(s), add 3. _____

13. If page 1 usually has no photo, subtract 2. _____

14. If page 1 in any issue has a story continued inside, subtract 1. _____

15. (Any One Issue) If no more than one lead on page 1 begins with an article, add 2. _____

16. If any story on page 1 contains first or second person pronoun except in direct quote, subtract 5. _____

17. (Any One Issue) If you can eliminate at least 3 words in the lead paragraph of the main story on page 1 without losing any meaning, subtract 2. _____

18. If most stories on page 1 have summary leads, add 5. _____

19. Add 1 point for each headline on page 1 of any issue that contains an action verb. _____

20. Add 5 points if the style of figures and abbreviations is consistent in dates throughout the paper. _____

21. Add 1 point for each outline on page 1 which identifies the people and explains the action in the picture. _____

22. Subtract 1 point for each picture with no cutline. _____

23. If there are no headlines side by side on page 1 of any issue, add 2. _____

24. If there is an interesting news feature story or picture on page 1 of any issue, add 3. _____

25. Add 1 point for each story on page 1 about an event in the future. _____

26. If page 1 features in-depth reporting, add 5. _____

27. If the paper usually has a calendar of coming events, add 2. _____

28. If each page contains date, add 2. _____

29. If each page contains name of paper, add 1. _____

30. If any issue contains stories about classroom news or academic related events, add 5. _____

31. If news stories on page 1 contain any reporter's opinions, subtract 5. _____

32. Subtract 1 point for each headline which splits a prepositional phrase, a name, or parts of a verb between 2 lines. _____

33. If editorials are easily distinguished from other stories, add 2. _____

34. If the editorials are simply labeled "Editorial" without a regular headline, subtract 2. _____

35. Add 2 points for each editorial which offers praise. _____

36. If an editorial is "preachy," subtract 2. _____

37. If you must read past the second paragraph to find the point of the editorial, subtract 2. _____

38. If any issue contains no editorial, subtract 2. _____

39. If there is a news story in the paper on the same general subject as the editorial, add 3. _____

40. Add 1 point for each letter to the editor. _____

41. If the editorial page is dominated by news stories, subtract 3. _____

42. If any editorial page has a cartoon, add 2. _____

43. If an editorial page has a photo, add 2. _____

44. If the defects cited in 31 and 32 are both missing from all 3 issues, add 3. _____

45. If a masthead (publishing statement and staff list) is used in every issue, add 2. _____

46. If the masthead includes date, volume, issue number, add 1. _____

47. If the masthead includes adviser's name, add 1. _____

48. If the masthead includes name of principal or superintendent, subtract 1. _____

49. If the feature stories on editorial page are interesting and timely, add 3. _____

50. If any feature stories include direct or indirect quotes, add 2. _____

51. If editorial page or feature page in any issue contains an in-depth report, add 5. _____

52. If any issue contains a human interest or humor column, add 2. _____

53. If there is a gossip column, subtract 3. _____

54. If any issue contains an opinion column that is based on current events (school or elsewhere), add 2. _____

55. Add 1 point for each by-lined column that has a headline with verb as well as name of the column. _____

56. If sports page usually has an action photo, add 3. _____

57. Add 1 point for each sports story about a coming event. _____

58. If sports page in every issue has at least 1 story on every sport being played in current season, add 5. _____

59. If sports page has at least one story on girls' sports, add 2. _____

60. If sports stories about past events get more emphasis (placement and headline size) than stories on coming games, subtract 2. _____

61. If sports coverage includes scores of all games/meets of coverage period, add 2. _____

62. If sports column merely reports sports news, subtract 1. _____

63. If most stories on sports contests <u>begin</u> with future events, add 5. _____

64. Add 1 for each sports head which includes name of team (e.g., football, track, basketball). _____

65. If any headlines are crooked, subtract 2. _____

66. If any headlines have uneven or very large spacing between words, subtract 1. _____

67. If lines or columns of stories are crooked, subtract 3. _____

68. If all or nearly all paragraphs are 8 lines or less, add 3. _____

69. If most photos are clear and properly printed, add 5. _____

70. If every page contains at least one action photo, add 5. _____

ADVERTISING

71. If the editorial page has no advertising, add 3. _____

72. Add 1 point for every different ad in 3 issues that has some kind of picture or illustration. _____

73. Subtract 1 point for each advertisement that contains "Compliments of." _____

74. Subtract 1 point for each different ad in 3 issues that includes only name and address of business. _____

75. Subtract 1 point for each ad that is completely surrounded by other ads. _____

Guide Sheet for Exchange Paper Review

A. Makeup

1. Is it appealing to you as the reader? If not, why not? Is it too simple or too busy? Can you find a pattern to which it conforms?

2. Is the nameplate in keeping with the size and style of the overall paper?

3. Is there enough variation among head and type sizes?

4. Is there any art work, and if so, how is it handled? Is picture reproduction effective? Do the pictures show creativity and imagination?

B. News

1. Is news written largely about past or future events?

2. Are stories well structured journalistically? Do they follow the inverted pyramid style? Could they, if necessary, be cut from the bottom up and not suffer?

3. Do the leads vary? Are they the correct length? Do they <u>really</u> lead the reader into the story?

4. Are the stories relatively free from grammatical errors and errors in mechanics (punctuation, spelling, capitalization, etc.)?

5. Do the stories show proper editing?

C. Feature & Editorials

1. Evaluate the editorial page. Do the editorials deal too much or not enough with school issues, with national issues, with international issues? Consider letters to the editor--is there a policy that you can determine? Do you feel, from what you have read, that the policy is liberal or strict?

2. Are the features "meaty"? Are they bright and lively? Do they really speak to the students? Are they original?

D. Sports

1. Can you detect a difference in writing style on the sports page? Does it move and have pace? Are strong action verbs used?

2. Does the paper seem to cater to just one sport or is there a mixture?

3. How do the headlines on this page compare with those on other pages?

4. Is there a sports column?

E. Advertising

1. If you were a merchant patronizing the paper, would you feel you were getting your money's worth?

2. Are the ads effectively designed? Do they use mats? Do they show creativity? Are they pictorial?

10. Specific Exercises

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Note: This chapter is made up of specific exercises that teachers have designed and have found helpful. There is little introductory material; most of the exercises are self-explanatory.

Interviewing Exercises

Where would you go to get background information about each of the following people? Who would you ask for background information?

1. Your principal
2. The mayor of your town
3. A student cheerleader or athlete
4. A famous rock star

Choose one of the above and make a list of questions that you would ask that person in an interview.

Assume that a major rule in football has been changed (for example, the extra kick after a touchdown has been abandoned). List six people you would interview to get their opinions about this change. Then, list ten questions you would ask them.

People to Interview

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

Questions

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

Feature Writing Exercise I

List ideas for feature stories around your school

1. _____
2. _____
3. _____
4. _____
5. _____

Write a feature story based on the following information:

Day, March 17. A blue-coated policeman named Dennis Clancy appeared at the classroom door of Morton Potter. Mr. Potter is a teacher of social studies. The officer explained that Mr. Potter must accompany him to the police station. Mr. Potter was extremely embarrassed. He stood in the open door before a large class of seniors in American history. He stammered out a question asking why. The policeman said, "For failing to respond to a summons for parking overtime." At this the class became amused, some recalling how frequently Mr. Potter had preached obedience to the law. Mr. Potter said, "But I never parked!" "Never parked!" snickered the policeman. "That's a good one." "I mean that I don't drive a car!" said Mr. Potter. The policeman sobered at this. He asked Mr. Potter for his name and address. "Morton Potter, 1509 West Franklin Avenue," said the flustered instructor. "Oh, wait a minute!" said the policeman with a reddening face. "This name is Martin Potter. Must be a mistake, eh? Sorry, Mr. Potter. Beg your humble pardon." "I'll forgive you if you come in and explain to the class," said Mr. Potter, who had now regained his dignity. With a very red face, the policeman did as the teacher requested. The class applauded the officer as he left.

The following are suggestions for feature stories. Check which one you think you could write. What would be your lead?

1. the school heating system
2. the curious hobby of a student or teacher
3. the tallest senior in contrast to the shortest freshman or sophomore
4. a curious experiment in the Science Department
5. a clothing fad that is timely
6. a classroom incident that provoked merriment
7. the advantages and disadvantages of playing a curious musical instrument in the band or orchestra
8. odd last names in the school's roster
9. pet expressions used by teachers
10. a popular elective course and why

Feature Writing Exercise II

There are numerous sources of feature material in the high school. A trained eye and a little imagination will easily uncover them.

A. List six routine stories in the last two issues of your school paper that might have been written as features. For example, there may be a student on the honor roll who works after school in order to help support his family. The story of how he manages to hold his job yet earns scholastic honors would provide feature material.

1. _____ 4. _____

2. _____ 5. _____

3. _____ 6. _____

B. Name three persons in the school whose biographies would make interesting features. Give reasons.

	Name	Reason
1.	_____	_____
2.	_____	_____
3.	_____	_____

C. Statistical features are interesting. Name three--for example, the number of days left in the current semester or the number of students who were absent on a given day, week, month.

1. _____

2. _____

3. _____

D. List three historical features that might be written about your school--for example, the first principal or the school mascot.

1. _____

2. _____

3. _____

E. List three current feminine fads that would make interesting features.

1. _____

2. _____

3. _____

F. Sports features are always popular. Which teams might supply copy for features?

1. _____

2. _____

3. _____

G. Student hobbies make good features. How would you go about uncovering such material? Whom would you contact for clues? Describe in detail on separate paper.

H. Informative features can be found in almost every department of the school. On separate paper list three departments that might furnish feature material. State the feature.

Writing the Editorial

Assume that you are assigned to write editorials on the subjects listed below. Decide in every instance whether you will write an interpretive, critical, persuasive or praise article. State your purpose and write an opening sentence for each.

	Subject	Purpose	Type
1.	Last Saturday's football game	_____	_____

Opening Sentence _____

_____

2.	Shortening the lunch hour	_____	_____

Opening Sentence _____

_____

3.	Building of a new school	_____	_____

Opening Sentence _____

_____

4.	Dismissal of a popular teacher	_____	_____

Opening Sentence _____

_____

5.	Death of a faculty member	_____	_____

Opening Sentence _____

_____

Ideas for Editorials

List Two Ideas For:

A. Editorials that interpret or explain (inside or outside the walls of the school).

B. Editorials that criticize (can be pegged to a current news issue or could suggest ways to improve a situation that exists).

C. Editorials that persuade (trying to make someone--the reader, an administrator, a teacher, John Q. Public--see a certain point of view in the hope of bringing about a change or attempting to sell the reader on a possible solution).

D. Editorials that commend or praise some action or person (congratulating a person or group or commending a particular achievement).

E. Editorials that entertain (something to lighten the page--a humorous incident, a bit of light satire or irony).

F. Editorials that are composed of a picture or pictures. (Briefly explain the content of the picture and what the kicker or catchline above it should be.)

Sports Writing Exercise

Read the following story carefully and then rewrite it appropriately.

Coach Leroy (Fuzzy) Johnson's super "Tigers" really did the "hustle" last night when they unequivocally ripped by the visiting Leopards from Lebo High School 74-37 on the locals cage hardwoods.

Talk about razzle-dazzle, the Tigers showed it. They zipped out front so fast they sucked the programs right out of the hands of those who were so fortunate to be on hand to witness the massacre. The Tigers scored the first 12 points of the game. Then, they let up enough to give the spotted visitors a change to pick up their first basket. What a performance by the locals who undoubtedly will win the Cheyenne Conference this year.

The Tigers were led in scoring by "smooth" Jimmy Connors, the 6-9 senior who is everyone's all-conference selection, with 30 points. Darryl Jones, 6-5 senior forward, and Donnie Smith also scored well for the Bengals. Guards Phil Quick and Tom Fast poured in 6 and four points respectively. Connors led all rebounders.

Mike Adams and Dave Walker led the visitors in scoring and rebounding. Adams looks like an all-conference performer.

Next action for our Tigers is Wednesday when they play the always tough Panthers from Midwest City.

Don't fail to be on hand the next time our Tigers grace the floor at Gross Memorial Fieldhouse. This team has to be the best that has ever played here. They can do it all. "I think this is the finest team I have ever coached, said Fuzzy. "Some of these kids are hot dogs but they get the job done and after all, that's what they are here to do, win at all costs."

Editing Exercise I

Below is a copy of an editorial for your school newspaper. Make any changes that are necessary. Be sure to use the appropriate editing symbols.

Parking Lot Editorial
(Name)
_____ inches

Perhaps nothing is so frustrating as arriving at school at a quarter-of-eight, turning into the parking lot, and looking furtively for a parking space. All that can be found are 3 empty stalls and each of these are empty for one reason -- the person in the adjacent stalll has straddled the white-line, not leaving room for another cart. Finally there is no recourse but toe drive out of the lot and look a parking place on the street or in the north-east lot. The end result of a-l of this is arrival in class three- or four-minutes late.

If parking spaces here were overabundant, then the parking habits of a few carless people might be cause for concern, but as the situation stands, all available space is needed. If some people would only tkae the few extra seconds to

more

Parking Lot Editorial
(Name)
Add One

see that their car is parked properly it would be beneficial to other drivers.

One solution might be the instigation of a parking violation system. Perhaps one of the security guards or administrators could be responsibl responsible. for checking the parking lot and issueing tickets for improperly parked cars. After paying a fine, people might think twicet befor they bandon their car in the middle of the Lot. While we dont' exactly savor the idea of a parking lot Gestapo, we would like to see all the parking space used i to its it's best advantage. One of the ebst solutions we can offer i that every one be encouraged to do their part to alleviate the situation by parking their cart ax properly.

Editing Exercise II

Each phrase or statement in this exercise has one error. Use the appropriate symbol to correct that error.

1.	Change to lower case	the Senator From Illinois
2.	Boldface	By Jon Smith
3.	Insert comma	Mr. Cox said "I like it here!"
4.	Insert quotes	Mr. Cox said, I like it here!
5.	Insert apostrophe	Its been a good day.
6.	Insert letter	She is taking bookeeping.
7.	Transpose letters	He brought the dog ot class.
8.	Delete letter	He is from Pittsburgh, Kansas.
9.	Delete letter and close up the space (bridge over)	judgement
10.	Insert space	allright
11.	Close up space	coming a cross the field, he led the pack.
12.	Spell out	Our speaker is Thos. Cross.
13.	Spell out	100 or more will attend.
14.	Abbreviate	Doctor L. W. Miller
15.	Use numerals	He lives at Thirteen West Maple.
16.	Spell as written	His parents named him Micheal.
17.	Indent for paragraph (copy)	This is just the beginning.
18.	New paragraph needed here	today. Tomorrow will be another thing
19.	No paragraph	The cost has increased for power and
20.	No paragraph; run in with preceeding one	would save $300 million alone. The president added, "Most families
21.	Center	COPY EDITING SYMBOLS

22.	Kill corrections	Receiving awards were four juniors.
23.	Story unfinished	
24.	End of story	
25.	Capitalize	dr. Carl W. Johnson
26.	Move over to the point indicated (right)	By Jon Smith
27.	Move over to the point indicated (left)	for heating and electricity increased
28.	Out of alignment; straighten	This is important in reading proof.
29.	Reverse characters	He said, "I did it".
30.	Wrong font	Unlike *most* mercenaries, he does not
31.	Insert word	Now is time for all good men to come to the
32.	Flush right	By Susan Brown
33.	Flush left and boldface	By Larry White

Introduction to Headline and Layout Exercises

The two exercises that follow offer students experience in writing headlines and in laying out a front page. The best way for students to become adept at headline writing is to practice. In the first exercise, there are summaries of six stories for which headlines are needed. On the following page is a sample dummy that gives the headline assignments and includes the count. (Normally the count is not included on the dummy but is written in pencil at the top of the first page of the story. A typical counting system can be found in chapter 8.) If you need more headline writing exercises, clip stories out of any newspaper, leaving off the headlines. Students then read the stories and provide the appropriate headlines.

The second exercise requires students to lay out a page. From the list of ten story summaries, they must choose the ones that will make a good front page layout. It's a subjective process, so your students will arrive at different conclusions; however, you can help them develop a sense of news value and interest by discussing their decisions with them. They need to understand the criteria for choosing stories: news value, interest to the audience and availability of good art. (Here, "art" means any kind of illustration, photograph or graphic design.) Some type of artwork is essential to a nice-looking front page. By the same token, nothing can ruin a page like poor art.

With this exercise, you will need to duplicate an ample supply of your own dummy sheets, or you can use the one that follows the story summaries as an example. Each student will probably need more than one blank dummy before the exercise is completed!

Headline Writing Exercise

Read each of the story summaries below. Then look at the sample dummy and write a headline for each story that conforms to the count given.

Story 1: "A fiddler on the roof. Sounds crazy, no? But in our little village of Anatevka, you might say every one of us is a fiddler on the roof, trying to scratch out a pleasant, simple tune without breaking his neck. It isn't easy. You may ask, why do we stay up here if it's so dangerous? We stay because Anatevka is our home. And how do we keep our balance? That I can tell you in a word--tradition!"

In keeping with tradition, "Fiddler on the Roof" will be presented as the third all-school musical next Thursday and Friday in the school auditorium. The musical is based on Sholom Aleichem's stories and the book by Joseph Stein. The school's drama teacher is directing and the instrumental and vocal music teachers are in charge of that part. People are still needed to help on the stage crew and with makeup.

Story 2: The Board of Education has made a number of provisions concerning fuel conservation in view of diminishing funds and rising costs for heating and cooling. Our school has already met, and in many cases exceeded, many of the conservation measures put forth by the BOE. Suggestions included grouping after-school and weekend activities during the same time periods, cancellation of outside group activities inside the school, and possible dismissal of school during especially difficult times. Half the lights will be disconnected in each classroom and new standards have been set for thermostats. School vehicles will observe a 50-miles-per-hour speed limit.

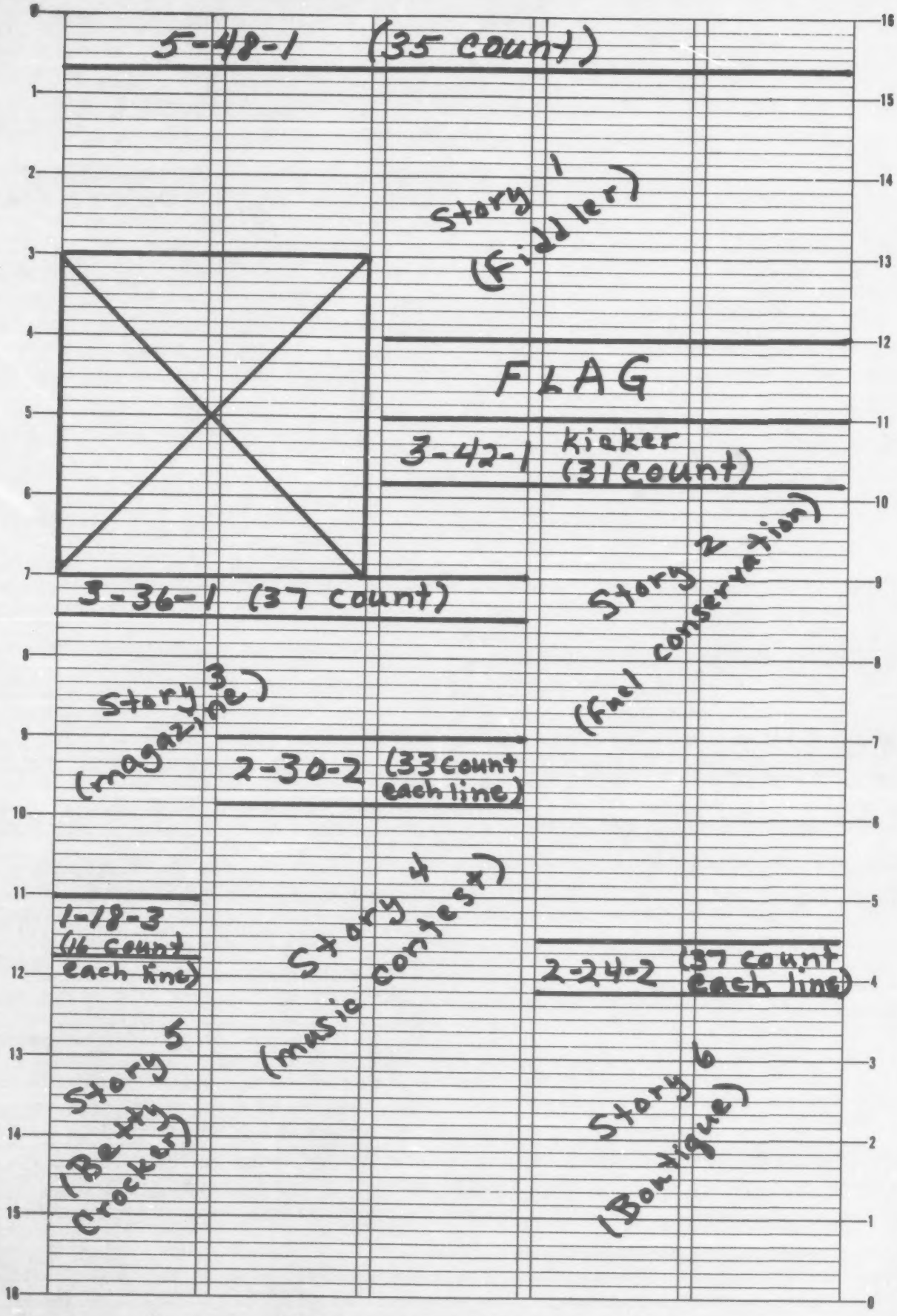
Story 3: "Keep in touch with the new literary magazine--'In Touch!'" Under the supervision of the publications adviser, the sixth-hour publications class will publish our school's first literary work of this kind. It has about 36 pages and will include creative writing, poems, short stories, essays, and artwork; materials will be submitted by students and faculty members. The book will sell for $1 and will be available the second week in May; advance orders are being taken the rest of this month for 75¢ and then the price will go up. Students who have items of interest should submit them to the adviser in Room B-17.

Story 4: "Musicians are busy preparing for the district concert two weeks from today and taping solos for state auditions. Instrumental, vocal, and orchestra students will participate in the concert on the Wichita State University campus. Three students (you supply names) were accepted for the district band after tryouts last week at WSU. "Competition was tough," according to one instrumental musician (you supply a name).

All seven students who submitted applications to participate in the district string orchestra were accepted and now they may try out for the state orchestra. Vocal music people haven't heard results yet.

Story 5: Sue Simpson was named our school's Betty Crocker Family Leader of Tomorrow. She is a senior. She will receive a certificate from General Mills and she is now eligible for state and national honors.

Story 6: "Come and peek" at the handmade articles that will be sold at the Come and Peek Boutique. All of the home economics classes will be donating handmade articles to be sold in the new boutique, which will open sometime next week in a corner of the home ec. room. Anyone wishing to buy these articles should come to home ec., Room B-4, between 8 and 8:30 a.m., at lunch, or after school until 3:30 p.m. Students from the interior design class will use their creativity in decorating the boutique area. If it is successful, the service may be extended.


5-48-1 (35 count)
Story 1 (Fiddler)
FLAG
3-42-1 kicker (31 count)
Story 2 (Fuel conservation)
3-36-1 (37 count)
Story 3 (magazine)
2-30-2 (33 count each line)
Story 4 (music contest)
1-18-3 (16 count each line)
2-24-2 (37 count each line)
Story 5 (Betty Crocker)
Story 6 (Bonfigue)

Layout Exercise

From the story summaries below (the size of each story is indicated on the left), select the ones that would make a good front page. Then, using the sample dummy sheet, lay out your page exactly as you want it to appear. Be sure to leave room for your flag and show where you would place it.

You will not be able to use all the stories; therefore, exercise your own judgment in the selection and placement of those you use. Assume that each story has a one-inch cutoff paragraph and could be cut another inch if absolutely necessary. An additional one-inch paragraph could also be written for any story. Be sure to leave room for headlines. Mark them by size (18, 24, 30, 36, 48 or 60 points) and indicate how many lines each headline will take.

9 inches — 1. The addition to your industrial arts department will be ready for use in two weeks. Construction has taken about 18 months, which is much longer than was expected.
Architects have provided a line drawing of the project; it may be reduced for use in the newspaper.
The staff photographer has taken a roll of pictures of the work progressing on the project. He's new, however, and all the pictures are horizontal.

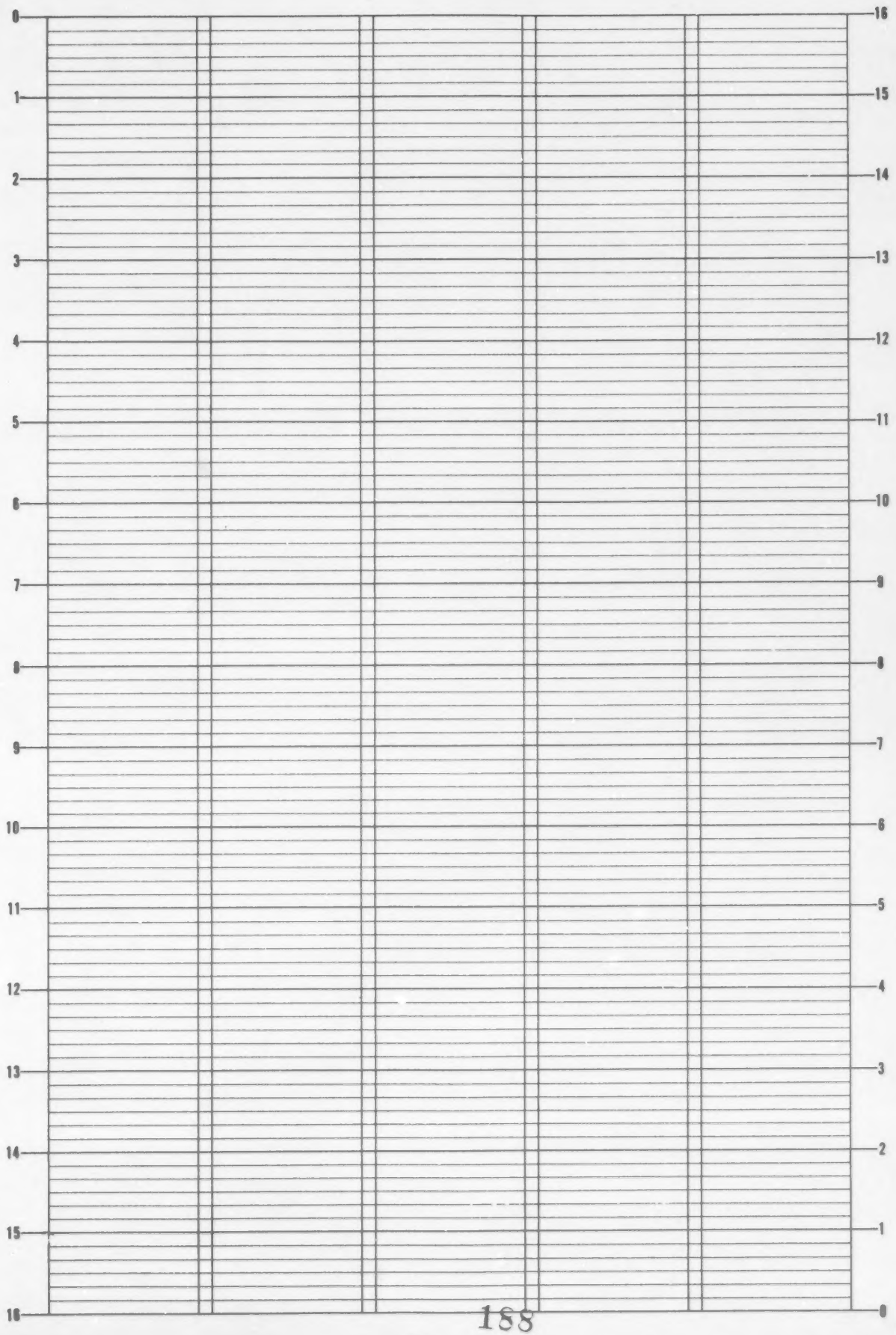
15 inches — 2. The homecoming dance has been canceled because not enough tickets were sold for the Pep Club to break even. The king and queen will be crowned at the end of the homecoming football game Saturday night. The yearbook staff has said that the newspaper staff can borrow the posed senior pictures of any of the candidates.

6 inches — 3. Beginning debaters have won their third tournament in four tries so far this year.
The debate coach, who is also an assistant principal, has offered his Instamatic print of the kids holding all their trophies. He doesn't have the negative because his dog chewed up that film.

4 inches — 4. Your art teacher was just elected president of the local NEA to complete the term of another teacher who has become quite ill; the teacher who is ill is not from your school.
The art teacher will give you his college graduation picture (which is eight years old), but he won't let your photographer interrupt his classes to take anything new.

3 inches — 5. The annual Betty Crocker test is scheduled for Nov. 15.

5 inches	6.	The yearbook staff has made its first deadline. Sales for the yearbook are about to close. This is the first spring delivery for yearbooks in your school, which is why the deadline is so early.
12 inches	7.	Student Council is planning the first school carnival in seven years. Your photographer got a horizontal picture of all the officers sitting around a table planning the carnival. The Student Council president is on the newspaper staff as a reporter, and he thinks the carnival should have extra coverage.
6 inches	8.	Red Cross needs youth volunteers for hospital work and work with some local children's projects. Last week you carried a long feature about some of the Red Cross projects in your town and had pictures of some of your students participating.
10 inches	9.	The librarian has given you a list of all the new books and film strips added to the library so far this fall.
15 inches	10.	Somebody who hasn't yet had anything in the newspaper this semester has written a story about a sophomore boy and his senior sister who are very interested in skydiving. They are entering a competition next week and expect to do quite well. The story is already two weeks old (passed over in the last paper), and you are being put under pressure to "let the writer get something in the paper." (What's more, you greatly dislike the people in the story.)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III. The Yearbook

11. What Makes a Good Yearbook?

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Introduction

Before you begin work on the yearbook, take some time to think about the purposes of the yearbook and the components that you think are necessary for a good finished product. This chapter is designed to aid your thinking about both and to offer practical suggestions on how to put out a yearbook of which you and your staff can be proud.

Although the purposes or functions of the yearbook need to be constantly re-evaluated in light of changing trends, the yearbook has traditionally performed a number of functions, as you will see in the summary that follows this introduction. After the summary, you will find an extensive set of guidelines. Good yearbooks should depict the atmosphere and personality of the school in an accurate, thorough and entertaining way, and these guidelines are intended to help you achieve these goals.

Following the guidelines are three evaluation exercises. The first should be used before your staff begins work on this year's book. Each staff member will evaluate the previous year's book according to the set of criteria listed. Each question should be answered by using a scale of 0 to 10, with 0 being the lowest and 10 being the highest. After all the evaluations are in, you should study them to see where you need to improve for this year.

The second exercise offers guidelines for students to write critiques of the yearbook they have just published. This exercise will not only make them reflect on their work but will also help you plan for next year.

As with newspapers, it is a good idea for staff members to see yearbooks from other schools. The third exercise requires them to submit written evaluations of an exchange yearbook according to specific criteria.

Finally, the pros and cons of having yearbooks judged on a state or national level are discussed. At some point, you may have to decide whether your yearbook should be entered in competition, and you may find these points helpful in making a decision.

Purposes of the Yearbook

As mentioned in the introduction, the purposes that are listed here are the traditional ones. You and your staff may think of other functions that you would like your yearbook to fulfill; on the other hand, you may not feel that the book needs to be bound by all the purposes below.

- It is a memory book. Before printed yearbooks became a standard part of school life, seniors exchanged pictures and pasted them in albums, along with newspaper clippings and other momentoes, to serve as school day reminders. A yearbook gives a student a sense of identity--a sense of belonging during a special time in his life.

- It gives a complete history of one year of school life. In most schools, the yearbook is the only permanent record of the entire year; therefore, it should be as complete and accurate as possible.

- It offers educational value to the students who work on it. Yearbook staff members get the opportunity to exercise responsibility, obtain technical training in publishing, learn general business methods and exhibit their talents.

- It serves as a public relations medium. Outside the school, it helps to inform voters about where their tax dollars go and about the real opportunities being offered to students, and it may help to correct wrong impressions about the school milieu. Inside the school, the yearbook may build good will among the student body.

- It is a reference book. A yearbook is a permanent one-edition record, and the facts and faces in it should be easy to find through a systematic table of contents, an index and logical arrangement of sections.

Guidelines for Good Yearbooks

Cover Design

1. Select a style and design to coincide with the theme or mood of the book.
2. The cover design should coincide with the atmosphere and makeup of the school.
3. Legibility and clarity are important for a good cover.

Title Page

1. Every book must have a title page--page one.
2. The title page must contain the name of the book, name of the school, address (including city, state and zip code), volume number and year.

Foreword

1. The theme should be easily recognizable in the opening section.
2. The opening pictures should illustrate all facets of school life--for example, sports, academics, activities, clubs.
3. Cutlines are not normally used in the foreword, but it is wise to insert a statement explaining where the foreword identification may be found--for example, on a page near the end of the book.
4. The design used in the foreword should give the reader an inkling of the general style that will follow.
5. If special effects photography is used, it should be kept to a minimum.
6. Mood and personality should be established throughout the opening section.
7. Include the table of contents in this section.
8. The opening copy needs to be brief but specific.

Coverage and Content

1. Academics is the most important function of any school. Pictures of what occurs in the various classes are important--for example, the biology field trip, the home and family speaker, the mock elections in government. Tell the story of what students learn.
2. Faculty coverage should include more than just head-and-shoulder pictures. Administrators and faculty should be shown in action--in the classroom, in the hallways, in the cafeteria, on class trips, at faculty basketball games. Copy should identify what subjects the instructors teach, what organizations or sports they sponsor and what special recognitions they have received. Let the reader see personalities.
3. Student life sections should not include academic subjects. If, for example, band or vocal groups are handled as a class, do not include them under student life. Such things as plays, Christmas programs, All-School Carnivals and auctions are part of student life.
4. Sports coverage should not consist of a play-by-play account of each game but should pinpoint the year's highlights. Remember, the highlights may include losing that big game as well as winning, so the losses must be covered. Feature personalities in sports; use names and accomplishments

of those who contribute to sports. Do not feature a player unnecessarily but mention important players so that a record is provided for the year. Scoreboards are important, including scoreboards of underclass sports. Ample coverage must go to minor sports and to girls' sports. To devote excess pages to football and basketball destroys the concept of the yearbook as a true memory book.

5. Coverage of organizations should illustrate the work of the clubs. There should not be pictures of groups lined up against the walls simply to recognize membership. Coverage should not be based on group size--a 120 member group may be far less active than a group of 15. If an organization receives a double-page spread because of membership and not because of its contributions, the coverage does not actually reflect the history of the year.
6. Class pictures or individual pictures of students need not contribute to dull pages. At least one action or informal picture should be included on every double-page spread to break up the head-and-shoulder pictures. It is important that informal pictures in this section do not repeat pictures of activities in the rest of the book.

Photography

Group pictures

1. Groups need to be imaginatively posed, but it should be easy to identify group members.
2. Various settings should be used for groups throughout the book and should be appropriate for the group being pictured.
3. There should be no hidden faces in the pictures.
4. Faces must be large enough so that everyone is easily identifiable.
5. Distracting objects in the foreground or background should be avoided.
6. Excessive "dead" area (for example, curtains, brick walls, trees) should not be seen above the group.
7. Shadows or glare from glasses should not distract from the group picture.

Individual Pictures

1. Head sizes should be the same size.
2. Backgrounds need to be identical.
3. Dress should generally be the same (for example, one student is not in suit while the other is in overalls).
4. Portraits should be either consistently formal or consistently informal.

Informal or Action Pictures

1. Pictures should have a strong area of interest and should be relevant to the event being pictured.
2. The action shot needs to be cropped so as to spotlight the action.
3. All gutter bleeds should be planned so that a face does not fall into the gutter.

4. All page bleeds should be planned so that there is not excessively close cropping of a face, a hand, etc. (Generally allow one to two picas at the edge of any page for trim purposes.)
5. There should be a variety of action shots--for example, do not have the majority of basketball shots illustrate players going in for a layup.
6. The pictures should show different approaches to common events. (For example, a picture of the listening lab student simply sitting with earphones on has been greatly overused; a hand writing shorthand notes in business has become a trite picture.)
7. There should be no backs to the camera.
8. Pictures that have been obviously posed are to be avoided.
9. There should not be an excessive use of facial expression shots.
10. The pictures should contribute to the story of <u>this</u> year and not be applicable for any year.

General Quality of Pictures

1. There should be no grainy pictures.
2. All pictures need to be in focus. (Blurred or out-of-focus pictures destroy the concept unless they are used for very special effect.)
3. Pictures should not have dust, lint or water spots that destroy the photograph.
4. No fingerprints or scratches should be seen on pictures.
5. It should not be obvious where the photographer dodged or tried to burn in sections of the picture.
6. Pictures should not be too light, thus causing highlights to be lost.
7. Pictures should not be too dark.
8. Avoid too much contrast in pictures so that stark blacks and whites detract.
9. The contrast on a double-page-spread should be the same. (When printing, photographers should print the entire spread with the same contrast.)
10. Special effects should not be so overdone that the true message of the picture is distorted.
11. Special effects should be used sparingly and with a definite purpose in mind.
12. The overall photography should illustrate a professional approach and not represent a haphazard attempt to showing the story of the year.
13. Pictures should be straight.

<u>Layout and Design</u>

1. All internal margins need to be consistent, including the spacing in the gutter.
2. There ought to be a dominant picture on every double-page spread. (Preferably, this dominant picture should be an action and not a group shot.)
3. There should be a variety of shapes on a double-page spread (preferably no square pictures).
4. Each facing page should be a unit rather than having each page an entity in itself.

5. The eye ought to move across the page.
6. Bleeds need to be used wisely. (For example, group shots with people standing and staring into the camera have no reason to bleed; if a basketball player is reaching up, he should not bleed off the bottom of the page but off the top.)
7. Do not crowd too much on the spread. (Use large pictures, not a dozen small shots.)
8. Each margin should be defined once per double-page spread.
9. Every double-page spread needs a headline to identify the content of that page. (There must be a headline whether or not there is copy.)
10. The layout style should be evident, and it should not appear that pictures were placed wherever they happened to fit.
11. All white space should be used with a purpose. It should not appear that a half-column or column of white space is left because there was not another element left to fill out that space.
12. Avoid odd-shaped pictures.
13. Each layout should be functional for the story told on that page.

Copy

Headlines

1. Each headline needs to identify the content of the page.
2. Each headline should be specific. (For example, "Runners enjoy competition" could be used any year, but "Track team ranks second" is for this year only. Notice also, the count is the same.)
3. Head should be consistent in voice and tense.
4. Avoid slang or trite words in heads.
5. Heads should make a statement and not be mere labels.

Cutlines and Captions

1. Individuals in groups need to be easily identified.
2. Cutlines should explain more than just what is evident in the picture.
3. All captions ought to identify people by name and class except for identification cutlines where names only are sufficient.
4. All captions should be consistent in tense.
5. The writing needs to be concise rather than "padded."
6. It should be evident that captions and cutlines follow a stylebook.

Text and Mood Copy

1. All writing should be specific for a particular year.
2. The copy block needs to start out with a strong element of interest.
3. The sponsor's name should not be used at the start of copy. (Sponsors should be named but not featured; the book is for the students.)
4. It should be evident that a stylebook has been followed.
5. The writing should be mechanically correct.
6. Avoid generalities.

7. Athletic copy should avoid rehashing the scoreboard but should capture the highlights of the games.
8. Club copy ought to tell why people belonged and exactly what the club did.
9. All copy should avoid the use of the words "this year" or "new" and should not overuse the name of the book and the school.
10. All mood copy needs to be brief but specific.

Concepts

1. Every book must have an Index that includes names of students, faculty members, organizations, classes, advertisers, etc.
2. There should be a definite closing. The mood or theme should be repeated, and the closing should wrap up the full story of the year. (Do not include a picture of the yearbook staff, names of the staff or thank yous on the closing page.)
3. There should be acknowledgements and thank-yous.
4. The theme needs to provide a unifying factor to the book.
5. There should be a complete picture of the entire school year.

Copyreading and Proofreading

1. Grammatical errors must be corrected; watch particularly for incorrect hyphenation.
2. It is important to be exact and to choose effective words.
3. Copy should be relatively free from such words as "things, very, some, several."
4. Use the active, not passive, voice.
5. Avoid using unnecessary articles.
6. Consistency in capitalization, punctuation, figures and other style matters should be evident.
7. Spelling, particularly spelling of names, must be correct.

Yearbook Evaluation Exercise

Rate last year's book according to the criteria listed below. Use a scale from 0 to 10 to answer each question, with 0 being the lowest and 10 being the highest.

I. Structure & Coverage

____ 1. Does the title page contain the name of the book, name of the school, address, city, state, zip code, year and volume number?

____ 2. Is the theme specifically for this year?

____ 3. Is the theme introduced clearly and is it clearly defined by copy?

____ 4. Does the theme serve to unify the various parts of the book?

____ 5. Has the book been structued to cover all areas of school life--after-school jobs, fashions and styles, community life and the general atmosphere of the year?

____ 6. Has the book included national and state issues and events?

____ 7. Is the pictorial record supported by solid copy that is slanted specifically for this year?

____ 8. Keeping in mind that schools are academic institutions, does academic coverage equal that for sports and activities?

____ 9. Does each photograph have a cutline that explains who is in the photo and gives information that is not evident from the picture?

____ 10. Are cutlines easily linked with the appropriate pictures?

____ 11. Are pages clearly numbered?

____ 12. Is there a complete and continuous Index?

II. Layout Design

____ 1. Do the opening, division and closing pages carry a design style completely different from other styles used in the body of the book?

____ 2. Does the layout design reflect imaginative and original planning?

____ 3. Are facing pages cohesive units?

____ 4. Does each spread contain a dominant center of interest?

____ 5. Does each picture have a caption?

____ 6. Are captions and pictures easily related?

____ 7. Are layouts neat and "uncluttered"--generally no more than seven pictures per double-page spread?

____ 8. Are internal margins (space between elements) consistent, generally 2 picas on 9 x 12 books and 1 pica on smaller books?

____ 9. Is all white space to the outside, and are margins consistent in each section?

____ 10. Does each double-page spread have a headline?

____ 11. Have bleeds been used only for emphasis?

____ 12. Is the layout so planned so that the eye moves across the page from left to right?

____ 13. Is body type not wider than 22 picas or narrower than 10 picas?

____ 14. Has the editor avoided splitting faces or action in the gutter of double-page spreads?

____ 15. Is the layout design functional for the mood and theme of the book?

III. Copy

____ 1. Do leads begin with colorful, interesting words slanted specifically for this year? (The purposes of club or the general work of staff, for example, should not be included in the lead.)

____ 2. Is all copy written in past tense?

____ 3. Are headlines consistent in tense--generally, the present is best.

____ 4. Is text copy mechanically correct, and is it evident that the staff follows a stylebook?

____ 5. Are words such as "this year," or the name of the book and school avoided since it is evident which book, which school and which year are being covered?

____ 6. Is there a variety of sentence structures?

____ 7. Are generalities and ambiguous statements avoided?

____ 8. Are sentences and paragraphs short so that there are no long blocks of gray type?

____ 9. Are cutlines written in present tense and are they strong, imaginative and consistent in style?

____ 10. In identification cutlines, are all students identified by first and last name? (First initials should not be used.)

____ 11. Do headlines identify the page content; are they specific and informative?

____ 12. Are headlines consistent in style?

____ 13. Are padded headlines (words to fill out necessary space) avoided?

____ 14. Do headlines fill up the space so that huge holes or gaps are not left at the ends of heads?

____ 15. Are trite cliches, ambiguous statements or slang avoided in heads?

IV. Photography

____ 1. Are photographs in proper focus?

____ 2. Are photographs clean, not covered with dust specks and lint?

____ 3. Is the lighting proper so that faces, clothing, etc., are not too dark?

____ 4. Is the contrast in photos too high; do they lack the middle tones and run too heavy in strong black and white?

____ 5. Are grainy pictures avoided?

____ 6. Does the photo background define the edge of the picture so that the picture corners do not blend in with the white page?

____ 7. Are photo backgrounds simple so as not to distract from the main subject?

____ 8. Are all faces easy to distinguish--not too dark, too light, etc.?

____ 9. In group pictures, are all faces visible?

____ 10. In class portraits, are all head sizes uniform?

____ 11. Have photographs been cropped so as to focus in on the main area of interest?

____ 12. Have all special effects been used with a purpose?

V. Typography

____ 1. Is the type style coordinated with the theme?

____ 2. Is the type style easy to read?

____ 3. On division opening and closing pages, is excessively ornate type avoided?

____ 4. Is type consistent in boldfacing, capitalization, etc.?

Yearbook Critique Guidelines

Write a well-organized, thorough, analytical critique of the yearbook just released, including negative and positive factors. If you wish to incorporate any student comments that you have heard about the book, please do so, but the report should primarily be a reflection of your own thinking.

Here are some guidelines to consider as you write your critique:

- Did you find a theme and did you feel it was well unified and carried out in appropriate places in the book? Or, did the theme "scream" at you until you felt it was overdone?

- Discuss the pros and cons of the cover, considering design, material, grain of material, color and the corresponding end sheets.

- What was your reaction to the copy in the book? Remembering that copy includes not only descriptions of what organizations and departments have done throughout the year but also the headlines and cutlines. Be specific, indicating by name and/or page number the outlines, headlines or copy area you thought were weak and the ones you thought were strong.

- Evaluate the opening of the book, usually referred to as the Photo Essay or the Introduction. What was your opinion of it? What did it say to you? What mood, if any, did it convey to you? Would you have preferred these pages to have been divided up and given to other activities, organizations, etc., and not have had an opening section as such?

- Discuss the pictures in the book, including both the group, or more formal, shots and the candids, or informal, shots. Discuss their content as well as their quality. Did you like the locations where the pictures were taken? Be specific.

- Were the pages appealing to you in layout or design? Did you feel there was enough white space to keep the pages from having a closed in or "busy" look, or did you feel there were too many open areas and thus too much wasted space? Again, be specific by referring to page numbers.

- Evaluate the section on advertising. Do you feel it complemented the book or detracted from its value? Why? What advertisements in particular appealed to you and why?

Exchange Yearbook Evaluation Guide

Your evaluation should be submitted in ink or be typewritten. There is no stipulated length. The points below are merely suggestions for areas you might choose to evaluate and consider. It is not my intention that you explore each of them. Let your evaluation be a reflection of what you have learned, or are learning, about "yearbooking."

1. The Plan of the Book

   --Is there a skillfully planned introduction that makes a satisfactory impression on the reader?

   --Is there a simple, logical classification plan for telling the story of the book, making individual activities, etc., easy to locate?

   --Are reference aids, such as a table of contents, an index and folios (page numbers), correctly handled?

2. Special Pages

   --Do the opening pages serve as a pleasing and satisfactory introduction?

   --Does the title page contain the essential information?

   --Is there at least one picture of the school or campus?

   --Do the concluding pages bring the story of the year to a meaningful close? Are there proper acknowledgements to those who should be acknowledged?

3. The Photography

   --Are head sizes of individual pictures adequate and uniform?

   --Are backgrounds for pictures, groups, etc., selected with care? Do they show originality and variety?

   --Are all the pictures cropped with skill?

   --Is there evidence of satisfactory lighting?

   --Is there evidence of imagination in featuring strong centers of interest and in avoiding monotonous use of such techniques as pointing or looking?

   --Is the reproduction clear and pleasing?

4. The Copy

--Do the writeups contain essential and interesting information about the group or activity?

--Do the copy blocks about academic sections appear to be fresh and vital--not just "lifted over" from another year?

--Have the editors shown skill in selecting typography for the copy? Is it pleasing and does it fit the style and mood of the book?

--Do the sections contain at least some headlines that are full of action and not merely frozen labels?

--Do the captions or cutlines meet specifications for good cutlines; do all pictures, except ones suggesting a specific mood, contain a cutline?

--Does the athletic section contain box scores and accurate records for the entire year?

5. The Page Layouts

--Are the layouts functional and attractive? Are they designed to adhere to a certain style with regard to margin and column widths, picture and type display, etc?

--Are the layouts planned with resourcefulness, imagination, care and restraint? Do they keep things in proper perspective?

--Are proportions in space given to pictures, type and white space and are these pleasing in appearance?

--Is there consistency in handling page elements?

Yearbook Competitions — Pros and Cons

I. Why have a yearbook judged either on a state level or through a national judging association?

- It is important for staffs to have their efforts evaluated in comparison with others in the same school-size and printing category.
- An outsider studying the book can approach it from a different viewpoint than can those directly involved with the production and thus may see strengths or weaknesses overlooked by the staff.
- The staff the following year can learn from any contest, workshop evaluation or critical analysis.
- Journalism is changing so rapidly that often the only way advisers can keep up with the changes is to have judges critique their books from one year to another.
- Life is composed of competition; students can learn from this competition and make it a part of their journalistic training.
- By encouraging trendsetter productions, the judging committees are encouraging staffs to go beyond the guidelines, to lead the way in sound but imaginative yearbook techniques.

II. What problems lie in having a yearbook critiqued?

- The year is over; therefore, the critique will be of no help to the staff that produced the book.
- When a staff becomes angry with the critique because the anticipated rating was not received, the critique does more harm than good in that only animosity is created and helpful hints are tossed aside.
- The cost of judging has gone up along with printing, photography and paper costs, so staffs may not be able to afford it.
- The judge may not understand the school situation--limited finances that result in lack of coverage; apathy in clubs, which hinders illustrating their activities; lack of school activities and dances--unless a cover letter is sent.
- The staff and/or adviser may become so "hung up" on achieving a rating or score that the book is produced for the judges rather than for the students.
- Critiques may encourage standardization of copy, layout and design.

12. Getting Ready to Begin

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The Yearbook Contract

If you are a new yearbook adviser, it is important for you to understand the yearbook contract and get to know your sales representative. The list below is intended to indicate the first steps you should take in this process. (For more information about contracts and specifications, see chapter 1, part I.)

1. Ask your principal to see a copy of the current yearbook contract. Then make a copy so that you can have one readily available in your own files to study thoroughly.

2. The contract will tell you with what company you will be dealing and with whom--the representative or yearbook salesman. At this point, he could become your best friend. Talk with him personally if at all possible.

3. Try to determine what type of relationship exists between your principal and the sales representative. Be cautious here and exercise diplomacy and good business ethics.

4. Study the contract and make a list of all the terminology you do not understand so that you can ask the representative to explain it to you.

5. The contract should reveal the following:

Number of books to be printed
Number of pages
Trim size of pages
    Standard sizes are 9 x 12, 8½ x 11 and 7 3/4 x 10 5/8
Quality and weight of paper
    #1 enamel stock (fairly standard)
    80 pound stock (usually used)
Method of binding
    Saddle-stitched
    Side-wire stitching
    Spiral binding
    Smythe sewn (the most common)
Cover specifications
    Special embossed
    Standard embossed
    Silk screened
    Litho or printed
Cost of color in double page spreads
Conditions to be met for delivery
Price for extra copies and/or pages and deductions for fewer pages and copies
Charge for proofs, if any
Terms of payment

NOTE: Either your yearbook representative or someone at the plant where your book is printed can explain anything you do not understand in the contract. But do ask; don't guess. It could be a costly guess.

Distribution and Subscription

Delivery Times

Yearbooks are usually delivered in either the fall or the spring. The advantages and disadvantages of each distribution time are discussed below.

Fall Delivery (usually late August)

Advantages:

- The book can cover the entire school year without a supplement.
- You can usually get a discount from printers because they are not as busy during summer months.
- Seniors can enjoy a final get-together at the yearbook signing party at the end of the summer.

Disadvantages:

- You and your staff have to spend extra time at the end of the school year to get in the necessary material.
- Proofs have to be read over the summer months.
- Some books will have to be mailed, which can be costly, or relatives and friends will have to be contacted in order to get books delivered.
- There may be annoying interruptions during the first busy days of the new school year if you have to hand out books to those who couldn't come to the distribution party.

Spring Delivery

Advantages:

- Spring has been the traditional delivery time and is thus preferred by many.
- Books can be distributed while everyone is still in school, eliminating mailing problems.
- A supplement can cover such activities as spring sports and commencement.
- The staff can finish the work without having to spend additional time at the end of the year.

Disadvantage:

- If you are an inexperienced adviser, you do not have much time to orient yourself, because your first deadline is usually in November and the last one in February instead of the first deadline in March for a spring delivery and the last one in late May.

> Note: If you are a new adviser, don't try anything so shattering your first year as changing your school's usual delivery time. You could really be rocking tradition.

Distribution Procedure

This section is applicable only if you have a fall delivery and have planned a yearbook signing party. The steps listed below should help make the party a success and eliminate headaches for you.

- Determine ahead of time with your staff whether you want to try to earn extra money during distribution night with such schemes as offering previous yearbooks at reduced prices or selling plastic covers and/or refreshments.
- Solicit help from other faculty members, the principal and vice-principal.
- Arrange in advance a distribution system (for example, tables set up alphabetically) and figure out what to do with those who have lost their receipts (for example, a special table set up to deal with those people).
- Have plenty of change on hand.
- Advertise the event well in advance through the radio station and newspaper because the more books you distribute that night, the fewer you have to handle later.
- You might want to have a table where seniors can sign up to have the school newspaper sent to them at college or at home (check with the newspaper staff first, of course.)

Budget and Costs

The best time to talk about the budget and yearbook finances is before you sign your contract (if possible). Find out just what your responsibilities are in this area. It will be helpful if you can find out the answers to the questions listed below.

1. How is your book financed? Is there a subsidy from the board? Are you allowed to sell advertising, and if so, how much must you sell to offset other expenses? Do you get an allocation from an activity fund? If so, how much?

2. What is the selling price of your book? (The usual range is from $6 to $12.)

3. Are you allowed to solicit clubs and organizations for page space? (The rate varies from $7 per page to $25, with the average being $10.)

4. How much, if any, do you have to earn through other projects such as benefit basketball games; sales of plastic covers, candy or souvenir programs for special events; name imprints on books or outside school sales?

You need to block out a budget if one was not left by your predecessor and live with it for the whole year. You should be able to wait until your second year to make any changes that might be necessary.

Selecting and Training the Staff

In selecting and training your staff, you will probably be influenced by three factors. First, much depends on whether you inherit a staff with which to work for the year or whether you must immediately, and with whatever advice available, appoint one (see chapter 6). Another determining factor is whether you have a fall or spring delivery on the yearbook. If it is a spring delivery, and your first deadline is two and one-half months away, you have no time to lose--you must get a staff together and begin work right away. On the other hand, if you have a fall delivery, you have the luxury of spending a few weeks in which to survey and study your students before having to get down to work. Finally, as with selecting a newspaper staff, you must take into account your teaching/training situation. Will you be teaching yearbook fundamentals and producing a book at the same time, or can you spend one semester training your students and the next semester helping them put their learning into practice? Learn your particular situation and then move.

Once your staff is complete, you need to determine a plan of organization. There are two basic plans, as discussed below.

Plan # 1. You have an editor-in-chief who not only allocates and delegates but also offers supervision and encouragement to the copy editor, layout editor, photo editor and art editor. You also have a business manager who performs the same duties with the advertising manager and circulation manager. In turn, each editor has assistants; for example, the photo editor is the head of the corps of photographers.

Plan # 2. You have an editor-in-chief and business manager as outlined above. The main change from this point is that you have section editors--sports editor, academics editor, class editor, activities editor, organizations editor, etc.--each of which has assistants under him.

With Plan 1, there is more specialization and concentration on one given area, such as makeup or copy, and it is reasonable to expect more polish. With Plan 2, there is much less specialization and concentration, and you may sacrifice polish for more extensive learning experiences. The sports editor and his assistants, for example, would be responsible for laying out pages, writing copy, securing photographs, etc.; each editor would be dabbling in more areas.

In working with your staff, it is important to decide on a weekly time for staff meetings and then stick with this schedule. It's easier for staff members to plan to attend when they can work with a fixed time and place. Then, devise a workable responsibility sheet in which each person's duties are spelled out. These sheets can be discussed in the staff meetings in order to see if each staff member is doing his job. (A sample responsibility sheet is included in this chapter.)

Now that you've selected and organized your staff, what's next? The activities below are usually considered "musts" as you begin to work on the yearbook.

1. Have evaluation sessions. Really study last year's book. Be critical but understanding and consider the main gripes you have heard from students. Remember, however, that no one yearbook is going to please everybody, so be realistic. Strive to please a practical majority. Also study other yearbooks--good and bad--so that you will know what you want to incorporate and what you want to avoid.

2. Determine content. Designing a yearbook is the art of organizing many unrelated activities, organizations, individuals and events into a creative but meaningful journal. You should first start with a random list divided by subjects and the number of pages you wish to allocate to each subject. Look in the back of last year's book and list all those topics or subjects that must be included. Try to pre-determine the amount of space they will need. Weigh some of the new ideas that emerged during your brainstorming sessions. At this point, you should also consider the yearbook theme, but you may need to let ideas jell for a period of time.

3. Organize content. Now is the time to do a ladder diagram. (Several of these are generally included in the kits you receive from most yearbook companies.) The ladder enables you to see at a glance what is planned for each page of the book. You can also see where the natural page spreads are located and where color may be applied. You always work in double page spreads because that is the way the viewer sees your book. Remember that you add pages to a yearbook in segments of 16, 12, 8 or 4. (See the sample ladder at the end of this chapter.)

4. Develop a progress chart. These charts are usually designed by the yearbook companies and are found in the kits. They are large enough to hang on the wall for the entire staff to see. The chart duplicates all the information found on the ladder but offers more room to assign pages to certain staff members and to list due dates.

As mentioned earlier, a sample responsibility sheet is included--on the next page. Following that is an example of an evaluation sheet that can be used by each staff member to rate his own work over a particular period of time. Using such self-evaluation forms helps students to think seriously about their work and enables them to have a voice in the grading process.

Sample Yearbook Staff Responsibility Sheet

A form such as the one below helps keep the staff on target and is a means of "feeding back" on what has been accomplished from one week to another. The editor-in-chief should write down each individual's duties for a particular week. Then, at the staff meeting, the various staff members can report on what they've done. Some duties can be checked off entirely; others may need to be carried over to the next week.

Keep such sheets on file to help in grading and to help in checking on what has been accomplished. They can also be used as guides for the following year.

* * * * *

Weekly Senior Staff Meeting

For Week of _____

EDITOR:

1.
2.
3.
4.
5.

ASSISTANT EDITOR:

1.
2.
3.
4.
5.

PHOTO EDITOR:

1.
2.
3.
4.
5.

LAYOUT EDITOR:

1.
2.
3.
4.
5.

BUSINESS MANAGER:

1.
2.
3.
4.
5.

COPY EDITOR:

1.
2.
3.
4.
5.

ADVERTISING MANAGER:

1.
2.
3.
4.
5.

Yearbook Staff Member's Evaluation Sheet

Name _____ Deadline No. _____ Date _____

Directions. Answer each of the questions below as fully and honestly as you can.

Did I meet the STAFF deadline for all work assigned to me? YES NO

I have completed _____ pages for this deadline.

I think I deserve the following letter grade for this deadline's work: _____

YES	NO		
___	___	1.	Did I do the work myself?
___	___	2.	Is my layout consistent with staff rules and is it correct?
___	___	3.	Are my pictures cropped and proportioned correctly?
___	___	4.	Did I research the material for the copy adequately?
___	___	5.	Did I take someone else's word for verification when I should have checked for myself?
___	___	6.	Did I follow the writing style for body copy including using correct style, proper identification of all people, proper grammar and spelling, etc.?
___	___	7.	Am I sure I have the same number of names as faces in each group picture?
___	___	8.	Is my writing acceptable or did my copy have to be rewritten to conform to style and to length?
___	___	9.	Am I proud of my contribution to this portion of the book?
___	___	10.	Have I "gone the extra mile" to be sure this is the best book we can produce?

Besides my page assignments for this deadline, I also did the following as a part of this class: (Be very specific)

I wish these additional points to be considered when awarding my unit grade for this deadline:

I have reviewed this Self Evaluation form and have these comments:

_____
Section Editor/Editor's Signature

This Self Evaluation is true and correct to the best of my belief:

_____
Evaluatee's Signature

Determining a Theme

The word theme has often been misunderstood. The true subject of any yearbook is, of course, the story of a school year, which is made up of hundreds of different facets. The basic idea or theme of the book is the plan that enables the staff to coordinate all phases of the story to achieve a central effect. It is not an unnatural imposition on the contents of the book, preventing the unity from coming from the story itself. Rather, a theme stems from careful planning so that a specific personality can be developed, for every successful book has its own individuality that is different from all others. A theme properly used creates for the reader a sense of unity, but it is not introduced and developed to the point where one feels it is an additional content area of the book.

A theme is a major influence in holding the book together so that each item seems to belong where it is. It makes the book easier to plan and to produce. With an overall idea in mind, the staff has a reason for placing content in a particular order, a reason for including special material in developing new ideas.

A theme influences the organization and content of the yearbook. It also suggests to the staff new approaches to publicity material (book sales and advertising campaigns--if those are used).

A theme is the yearbook's basic idea--a unifying device to provide a point of view from which to tell the yearbook story. A well-developed theme can give your book a delightful personality that will please the reader. A poor theme, artificially treated, can cause the book to go astray and displease the more sophisticated reader with whom you are now dealing.

Here are a few guidelines in selecting a theme:

--Let your theme be natural to your school and to the realities of today
--Let your theme be timely
--Let your theme have meaning to this year's student body
--Let your theme be a part of the book's entire concept

It is better to have no theme at all than to have one that doesn't apply to most of the above categories. The advantages to having a theme, however, are many: a theme can give unity to all of the sections of the yearbook; a theme can make the yearbook different from any other yearbook in the country; a theme can make the yearbook timely; a theme can make the yearbook more creative and unique; and a theme can give the yearbook real meaning to the alumni in years to come.

The theme of your book may be accomplished by using a strong literary or artistic style, a design motif, or unusual layout. Whatever it is, the theme should be subordinate to your real "theme," which is the story of the school year in words and pictures. You might very well ask yourself, "Would our book be better off without a theme?" There are many examples of staffs that worked with a story line only, and a better book resulted because a theme wasn't thrown in as a filler.

Remember, no theme is better than a poor one.

When a staff is deciding on a theme for its book, it should carefully consider just how a basic idea can be applied; how it can be related to the story of the year. Staffs may find the following guides helpful in choosing an appropriate theme and checking its effectiveness:

--Will a book with this basic idea excite enthusiasm among its readers?
--Will the idea wear well; will it be appropriate when the book appears?
--Can the theme be expressed in a catchy, interesting phrase?
--Is it a theme that the staff will enjoy creating and implementing?

Ladder Development and Organization

A ladder is a page by page plan of the contents of the yearbook. Organization of the ladder depends on a) areas the staff wishes to feature, b) how the staff wishes to alter this year's book from the one for the previous year, c) membership in classes and organizations and d) activities that are apt to generate the greatest interest during the school year. Before setting up your ladder, you need to list all the topics you wish to cover and to make a decision about the basic structure of your book. Don't worry if you have to make several ladders over the course of the year; the final product is what is important. You can either get ladder sheets from your yearbook representative or you can make your own (see the sample at the end of this chapter).

Listed below are a number of general rules for organizing your yearbook.

1. Utilize last year's book for a full breakdown of the number of pages allotted to each section, such as classes, sports, and clubs, but contact the principal to see if any changes are pending for the upcoming school year. For example, have any clubs been dropped; have any been added; have any new classes been planned; are there more or fewer people in the various classes; is there a change in any sports activity; is there a change in personnel. Then, plan your book according to your information.

2. Your budget must be taken into consideration when you make page alterations. Consult with your adviser and sales representative in order to ascertain whether changes are within your budget.

3. Page one must always be the title page and must always contain the following information:

   a) name of the book
   b) name of the school
   c) address (street, city and state, plus the zip code)
   d) volume number (number of years the yearbook has been produced)

   Any book without this information on page one is incomplete. The reader should be able to see immediately where the book is from and, if he desires, should be able to write to the school. The volume number is important for record information.

4. If you are in doubt as to exactly what pictures your opening section will contain, simply label the pages "opening" or "foreword" and insert details later. Opening section pictures do not generally carry cutlines, but it is wise to explain that identification is included on a certain page near the end of the book (generally before the index). Then, label all pictures. Pages two and three may have numbers in the corner of the pictures. At the end of the foreword section, you may print: "Identification of opening section pictures is on page 164." Then on page 164, you may write: "Page 2, Picture 1--As auctioneer for the All-School Project in January, John Smith, senior, takes bids on Sally Brown, who will be somebody's slave for the day."

5. Generally, it is wise to establish this year's book in a different order from the book printed the previous year--for example, if last year's book opened with academics, you may want to open with organization or possibly with student life. This practice is not standard, but generally it is best to try to give students a different book each year they are in school.

6. Keep in mind that every signature--every 16 pages--involves a sewn page; therefore, it is wise to avoid gutter bleeds across these pages, because sewn pages usually do not align evenly from one page to the next. Because of this, it is also best to try to avoid placing division pages in these areas; the division page will have much more unity if it is not sewn.

7. Be sure the Student Life section contains what is actually student life. Such events as the All-School Project or the Fall Carnival are part of student life, but if, for example, band is an academic subject, it should be part of academics. Too often, band, vocal music and drama are placed in the Student Life section. You might place them under a new heading labeled "Performing Arts."

8. It is usually wise to allot two extra double-page spreads somewhere in the book. Often a staff elects to do this in the Student Life section or possibly in the Organizations section to allow for unplanned activities that may occur during the school year.

9. The closing must be the final page of the book. Do not place the names of the yearbook staff or acknowledgements on the closing page. The staff should be included with academics if it is a class or with organizations if it is operated in that way. The book's closing should coincide with the opening theme.

10. The total number of pages must be evenly divisible by four.

11. Although this final rule is not mandatory, it is best not to open with faculty or class sections. The book needs to open with an element of interest, and rarely do head-and-shoulder shots of students or faculty provide this.

Sample Yearbook Ladder Page

1. Title page
2. Table of Contents
3. Table of Contents
4. DIVISION PAGE
5. DIVISION PAGE
6. Language Arts
7. Language Arts
8. Social Sciences
9. Social Sciences
10. Social Sciences
11. Social Sciences
12. Phys. Ed/Life Sports
13. Commerce
14. Natural Sciences
15. Natural Sciences
16. Math
17. Manual Arts
18. Vo/Ag
19. Vo/Ag
20. Home Ec
21. Home Ec
22. Special Ed
23. Media Center
24. Metalcrafts/Ceramics
25. Arts I, II, III
26. Debate
27. Forensics
28. Marching 100
29. Varsity Band
30. Symphonic Band
31. Chamber Orchestra
32. Pep Band
33. Jazz Ensemble
34. Concert Band
35. Sophomore Choruses
36. Mixed Ensemble
37. Musical
38. Musical
39. Musical
40. DIVISION PAGE
41. DIVISION PAGE
42. Football
43. Football
44. Football
45. Football Cheerleaders
46. Girls' Tennis
47. Girls' Volleyball

48. Cross Country
49. Boys' Basketball
50. Boys' Basketball
51. Boys' Basketball
52. Basketball Cheerleaders
53. Wrestling
54. Wrestling
55. Wrestling
56. Wrestling Cheerleaders
57. Girls' Basketball
58. Girls' Basketball
59. Pom Pom Girls
60. Boys' Track
61. Boys' Track
62. Girls' Track
63. Girls' Track
64. Boys' Tennis
65. Boys' Golf
66. Scoreboard
67. Scoreboard
68. DIVISION PAGE
69. DIVISION PAGE
70. Quill and Scroll
71. FFA
72. Student Government
73. Student Government
74. German
75. Spanish
76. FHA
77. Hi-Y
78. Index
79. Index
80. Closing

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13. Yearbook Copy

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Introduction

Copy includes every letter, number, word, phrase, paragraph or list; in other words, every imprint of type becomes some form of copy. For our purposes, we can say that there are seven types of copy, as listed below.

1. Body or text copy (record of the events of the school year; should be lively, colorful and detailed)

2. Headlines (should serve to attract and motivate the reader; also help to identify and label pages and to unify the page layout)

3. Cutlines (should interpret the action in pictures and identify people)

4. Identifications (names and positions of people who are pictured)

5. Statistics (composed of such things as senior summaries, play casts, staffs, scoreboards, season records, officer rosters)

6. Mood copy (foreword, running copy in introductory section, closing, division page copy, etc.)

7. Special copy (includes title, date, school name, city, state, volume, page numbers, division page titles, table of contents)

Following this introduction are copy guidelines--some brief hints about what to do and what not to do in writing copy. Then, you will find some tips on how to develop an organized plan for getting copy.

A sample copy record sheet is offered on page 236. Using a form such as this will help you keep track of copy assignments. You will also be able to tell at a glance where copy is in the production process. Following the copy record sheet is a sample index card with an explanation of how it is used.

After the staff members have gathered all the necessary facts and statistics, they then must write their copy. Before they begin to write, you (or you and your staff) should develop a style sheet (similar to the one for newspapers in chapter 7). You can either make your own or use one from Quill and Scroll or the Associated Press. If you do the latter, you will probably need a supplement that is specific to your school. Make several copies of your style sheet and place them where they are highly visible. Copy writers should be strongly encouraged to refer to the style sheet frequently. A sample style sheet for yearbooks is offered at the end of this chapter.

Copy Guidelines in Brief

Body or Text Copy

1. Report the facts; make them specific and accurate and gear them to the current year.
2. Never use an old copy block as the format for a new copy block.
3. Do not use the school name in your copy.
4. Do not editorialize.
5. Write most body copy in the past tense.
6. Don't overuse superlatives--not everything is "terrific."
7. Be as certain as possible that there are no spelling or grammatical errors.
8. Avoid repetitious beginnings; vary your sentence openings.
9. In writing about groups, state the most interesting thing the group has accomplished during the year in the opening sentence or lead.
10. Avoid wordiness; do not pad your copy unnecessarily.
11. Use words that are forceful, active, familiar, concrete and colorful.
12. Use action verbs.
13. Plan, write, read, revise, rewrite and reread; be critical.
14. Use the third person.
15. Use transitions between sentences and between paragraphs.

Headline Copy

1. Develop a headline schedule (see chapter 7 for an example).
2. Write in the historical present tense.
3. Summarize the body copy and pick out the most important fact for the headline.
4. Use strong action verbs.

5. Use adjectives and adverbs sparingly.

6. Avoid repeating the words that are used in the first phrases of the body copy.

7. Omit articles and other short words; substitute a comma or semicolon for "and."

8. Learn and use the proper punctuation for headlines.

9. Learn the rules for writing multi-line headlines.

10. Avoid headlines that are completely upper case; they are too hard to read.

11. Avoid headlines that are completely lower case; they are also hard to read.

12. Develop a consistent capitalization style and stick to it.

Cutline or Caption Copy

1. Make cutlines brief, accurate, colorful and informative.

2. Identify the people with the action.

3. Write in the present tense.

4. Avoid stating the obvious; try to add another dimension to the picture.

5. Avoid meaningless phrases.

6. Use first and last names.

7. Pay particular attention to the first three words of your cutlines.

8. Avoid beginning with proper names or with articles.

9. Get several opinions if possible about what a picture evokes.

Identifications

1. Do not omit a name or misspell it.

2. Begin with the name of the group to be identified.

3. Use full names of all the people if possible.

4. Always identify rows in the same order; begin with the front row.

5. Use "front" rather than "bottom" row; "top" rather than "back" row.

6. Try to use a variety of words ("sitting," "standing," "kneeling").

7. Develop a style for boldface and punctuation and be consistent.

Foreword

1. Begin to set the tone for the entire book.

2. Make it full of warmth, color and sentiment but not sentimentality.

3. Write in a literary, as opposed to news, style.

Division Page Copy

1. Try to combine the theme with the content of the section.

2. Develop in such a way that the division pages unify the book.

Getting the Facts

If you develop a system or systems for obtaining copy, you should find that copy writing becomes easier and more accurate. Information forms, interview schedules and records of events are all aids in getting the facts.

Most of the good textbooks on yearbook preparation offer examples of information forms, which you can then adapt for your own situation. The most important thing to remember in using such forms is to be systematic in distributing them among the school personnel and to be diligent in following up on their return. Distribute the forms early in the school year and design them in such a way that you can get all the information you need. For example, if you want information about a specific club, your form should make it possible for you to get such things as the correct name of the club, its purpose, number of members, requirements for membership, names of sponsors and officers, the history of the club and new projects.

In addition to using information forms, set up interview schedules (in an informal situation, if possible) with department heads and club advisers. Assign each beat (see chapter 1) to one specific staff member, preferably one who is interested in the area he will cover. Before sending your staff members out, however, help them to learn about interviewing techniques and train them to ask questions that will elicit interesting responses. For example, they might ask faculty members about new experiments being tried in class, new text material, new projects or planned field trips. Encourage them to take prolific notes; they can sift through the material at a later time.

At the first of the year, begin to systematically keep a record of all school events. Develop your own plan for getting this information and for filing it. Do not allow your staff members to carry this material around with them; keep it in one place, preferably the journalism room. For each event (for example, the first football game or cross-country meet; the first play or concert), make certain that all the pertinent information is recorded immediately. Don't rely on the newspaper staff to do this for you; teach your staff members to do it themselves.

One final piece of advice: Be sure that each staff member makes a carbon of everything that is written. Such a practice will save many headaches later.

Copy Record Sheet

Date Assigned	Group/Activity	Name of Individ.	First Draft Checked	Second Draft Checked	Edited - Size Ckd.	Typed	Proofed
226							227

Sample Index Card

Staff members can save time when they finally start indexing the yearbook by using a card on which all the page numbers of the yearbook are listed. When, for example, a student's picture appears on a given page, his card can be pulled by the person working on that page, and the correct page number can be circled. A quick glance at the card will give staffers all the information they need to complete an accurate index.

Name _____ Class 10 11 12
last first middle

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112
113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176
177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192

Sample Style Sheet

Cutline Regulations

1. Always write in the present tense.
2. Don't just repeat what is obvious in the picture but add information.
3. Do not make up facts and details but seek out actual facts and specifics about the picture.
4. Make the wording sparkly, captivating and bright as well as informative and accurate.
5. Avoid cute cutlines, especially those containing inside jokes.
6. Avoid meaningless phrases such as, "Go to it, John!"
7. Avoid editorial opinion or comment and "gimmicky" quotes.
8. Pay particular attention to the first three words--try to place a strong, action verb near the beginning of the cutline.
9. Vary the grammatical beginnings of cutlines and avoid repetition.
10. Try to really explain the action being pictured--tell specifically what the people are doing and avoid generalities.
11. Identify all the people who are clearly visible in pictures. If there are too many faces clearly identifiable, then just write a "blanket" type cutline, discussing the action involved rather than the people. Six is a fairly accurate cutoff point to use.
12. In identifying, use both the first and last names of students and their grade classification. Example: Betty Smith, '76.
13. In identifying teachers or administrators, use both names the first time they are mentioned in the cutline, followed by their department classification. Example: John Holmes, language arts, or Bruce Kerr, social science. Then if the same name is repeated later in the same cutline, refer to the individual as Mr. Holmes or Mr. Kerr and do not repeat the department identification a second time.
14. Regulations for laying out cutlines:

    a) Position cutlines will be used only in the Student Life section.
    b) All cutlines and figures will be set in 8 pt. type and will be in Palantino. First phrase of each cutline--Palantino bold and capped.
    c) Cutlines extending more than two columns on layout sheets should be divided into more than one column. Never allow a cutline to read across more than one-half of a page--it is too difficult for the eye to follow. This rule also pertains to group pictures.
    d) If the cutline is too short to cover the width of a picture, the cutline should be centered. This design should be used sparingly to avoid too much unnecessary trapped white space.
    e) If a fraction line is used, it should be no less than four or five words. Never allow just one word to appear on an isolated line; it becomes a "widow."

15. Triple space between cutlines in typing.

Headline Regulations

1. Always write headlines in the present tense.
2. Have the copy before you when you write the headline and really study it.
3. Read through the copy and select the most unusual or the most important bit of information.
4. Avoid editorializing.
5. Avoid going beyond what the copy itself says and implying something it does not say.
6. Avoid abbreviating words and use correct abbreviations.
7. Use the active voice and avoid the passive voice.
8. Avoid label headlines--those without verbs.
9. Avoid faulty punctuation:

    a) Do not use periods except in abbreviations.
    b) Use single quotation marks, not double.
    c) When sentences have the same subject, separate verbs with a comma and not with an "and" (saves space).
    d) When sentences have different subjects, use a semi-colon.
    e) A comma may be used instead of "and" but the word "and" may be used also.
    f) Avoid colons, dashes, question marks and exclamation marks unless you are definitely writing feature headlines.

10. Avoid incorrect splits (from first to second line of headline).

    a) Do not separate a preposition from its object.
    Example: German Club Involved In
    Community Activities
    b) Do not separate an adjective from its noun.
    Example: Coach Laird Sees New
    Promise in Soph Squad
    c) Do not separate a conjunction from the clause that it introduces.
    Example: Warriors Tough But
    Newton Tougher
    d) Do not separate parts of a compound verb.
    Example: FHAers Decide To
    Go to Kansas City
    e) Avoid incorrect splits, such as separating parts of a person's name.
    Example: Board Hires Barbara
    Bell for English

11. Avoid any form of the verb "to be" in a headline.
12. Avoid using the articles "a," "an" or "the" unless they are a part of a title or quotation.
13. Regulations for laying out headlines:

    a) Headlines will be set in 30 pt. Palantino.
    b) Headlines will be placed above the copy or adjacent to it.
    c) Format headlines in Student Life.

14. Label/insert heads will be 30 pt. capped and 18 pt.

Identifications Regulations

1. Always write in present tense.
2. Set style for punctuation and then follow it consistently.

   Example:

   SENIOR CLASS OFFICERS - Sitting: Joe Reardon, Pres.; Tim Connor, sec.;

   Standing: Dan Butler, Vice-pres.; Debra Stanley, treas.

3. Rows will be identified in this manner:

   Front Row

   Second Row These will be capitalized but not italicized, for example,
   FRONT ROW

   Top Row

4. If a group is specialized, treat in the following manner:

   Example: Kayettes of the Year; FRONT ROW: etc.

5. In class pictures and group identifications, use the first names of students and then last names. Only in the index should the last name be first.
6. In all groups having forty-five or fewer people pictured, all people in a picture should be identified. This includes large music groups such as the Jazz Ensemble and the Orchestra. Always list non-pictured students, as below:

   (NOT PICTURED, name)

7. Omit unnecessary words such as "left to right." For variety try such words as "sitting," "standing," "kneeling."
8. If a group picture is bled at the bottom of the page, the cutline or I.D. block must go above it, not below.

Body Copy Regulations

1. Always write in the past tense.
2. Do not use an old copy block as the pattern or example for writing a new one.
3. Do not use the name of the school itself in your copy.
4. Do not editorialize unduly.
5. Do not use "this year" -- the book is for "this year."

6. Do not use as an opener in any club copy, "the purpose of the club..."
7. Avoid repetitious beginnings. Vary them. Avoid starting sentences with "a," "an" or "the" unless it is absolutely necessary; also avoid starting sentences with "There is" or "There are."
8. On a page containing several different paragraphs in one copy block, make sure that the opening sentence of each paragraph begins in a different way.
9. Identify all people, faculty or students who are referred to by name in a copy block.
10. Put "flesh on the bones" but strip away unnecessary padding and wordiness to keep copy clean and "lean."
11. Forget the superlatives. Everything can't be "fantastic."
12. Use action verbs and avoid weak, linking verbs.
13. Be willing to write, rewrite and rewrite again. Remember, what you write will be there forever!
14. Remember the following rules for concise writing:

    a) Never say in a paragraph what can be said in a sentence.
    b) Never say in a sentence what can be said in a clause.
    c) Never say in a clause what can be said in a phrase.
    d) Never say in a phrase what can be said in a single word.

15. When typing copy blocks indent 5 spaces for each paragraph.

GENERAL RULES

Capitalization

Capitalize the following:

1. Name of a school, organization, street or place.
2. Workshops and conferences. Example: Kansas State Publications Workshop
   Organizations. Example: Kansas Scholastic Press Association on first mention and KSPA thereafter.
   Do not use initials first without spelling out unless the group is well known within the school group. Examples: NFL, FFA, FHA, YMCA, etc.
4. Holidays or special days. Examples: Senior Skip Day, Interterm Spirit Week.
5. Titles that precede proper names. Example: Principal Marks (do not capitalize if title comes after the name.)
6. Names of people, cities, days of the week and all months.
7. Races (for example, Chinese, Indian, Negro or Black.)
8. Whatever a newspaper capitalizes in its flag. Example: The New York Times.
9. The first word of a sentence that is a complete sentence in a quotation.
10. Titles of books, lectures, articles, motion pictures.

Abbreviations

Abbreviate the following:

1. States when used after the city; omit the state after well-known cities, such as New York City, Boston, Dallas, Kansas City or Seattle. Also, omit the state after Kansas towns unless they are likely to be confused with cities in another state, such as Minneapolis, Kans.
2. Organizations customarily known by initials - NFL, FFA, etc.
3. WSU, KSTC, KU, K-State only after first spelling in a story. The first time through, it is the University of Kansas and not Kansas University.
4. Abbreviate "number" only when it is followed by figures, as No. 15.
5. For basketball, football or baseball line-ups, the abbreviations are written in lower case and include periods.
6. Do not abbreviate days of the week; use days only if it adds to the copy.
7. Junior is abbreviated as follows: Mary Smith, '78
   Sophomore is abbreviated as follows: Mary Smith, '79
   Senior is abbreviated as follows: Mary Smith, '77
8. Abbreviate versus as vs.
9. Do not abbreviate any months of the year in yearbook copy.
10. Do not abbreviate any names of states in yearbook copy.
11. First time used, write out Home Ec., Drivers Ed, Phys Ed; thereafter, abbreviate as shown.
12. Write out Interterm whenever used.
13. Do not use 12 noon; use only noon and midnight.

Titles

1. In first reference to female faculty members, use the full name and "Miss," "Ms." or "Mrs." as teacher prefers. Example: Mrs. Rose Hall or Ms. Lynn Porter.
2. In second mention of teacher in the same copy block, use just "Mrs. Hall" or "Ms. Porter."
3. In first reference to male faculty members, use the full name and omit "Mr." Example: Carl Harmon first; then, Mr. Harmon.
4. Use a student's full name and classification the first time in the story. In the second mention, use the first name only. Example: Mary Smith, '77; thereafter, just Mary.
5. In referring to a clergyman, use "the Rev. Harold James" in the first mention and "Mr. James" or "Reverend James" in subsequent references. Note that "Reverend" is written out when used with only the last name.
6. In listing offices held or characterizations in plays, always write the name of the student first and then the office held or role portrayed.
7. In explaining play roles in sentences, follow this example: Mr. Lowe (Tom Smith) invites everyone to dinner.
8. When listing students who are sophomores, juniors and seniors, always list in this order: seniors first, juniors and then sophomores.
9. Do not use senior classifications when speaking of valedictorian, salutatorian, May queen or members of the constitution classes.

Figures

1. Always spell out figures at the beginning of a sentence.
   Example: Twelve people, not 12 people.
2. Spell out numbers below 10. Use numerals for those above. (Be sure to use a comma if the number exceeds three digits.)
3. Use figures for scores, dates and ages.
4. For contest rating, write No. 1, No. 2, etc.
5. If even dollar amounts are written, do not use zeroes; if the amount is under $1, write 25 cents, etc.
6. A fraction, when used with a whole number, is written as 2 1/4; a fraction alone is written as three-fourths.

Punctuation

Note: Omit the period in abbreviating groups with initials, such as NFL, NHS, FFA, etc.

A. Apostrophes

1. An apostrophe is used to form possesssives, except for personal pronouns. "It's" is always a contraction.
2. To form the possessive of a singular noun not ending in "s" add the apostrophe and "s"; Example: Boy's.
3. To form the possessive of a plural word, add just an apostrophe. Example: girls' gym.
4. Always use the apostrophe in contractions.
5. Write the plurals of numbers without the apostrophe but do include the apostrophe in writing letters. Example: 20s, 5s, t's.

B. Parentheses

1. Use around nicknames, as in "James (Frosty) Winters." On second mention, use "Frosty." Only use if student is widely known by his nickname and first name is unfamiliar.
2. Set off letter or numbers in a series. Example: He gave three reasons for quitting: (1) underpaid, (2) overworked, and (3) general dissatisfaction. Notice where commas are placed.

C. Commas

1. Do not use a comma before "and" or "or" in a series except to clarify splits in groups. Example: apple, pears and grapes.
2. Use a comma before a direct quotation.
3. Use a comma to point off figures of four digits or more.
4. Do not use a comma before "of" in a prepositional phrase.
5. Use a comma before the conjunction in compound sentences.
6. Subordinate phrases or clauses are set off by commas unless the sentence is short.

7. Appositives are set off by commas.
8. Use commas with names of cities and states.
9. Scores need commas when set up in this manner: Emporia 75, Newton 0. Always place the winner's score first.

D. Semicolon

1. Use to avoid confusion in phrases or lists of names containing commas as John Smith, president; Jill Jones, vice president.
2. Use between clauses of a compound sentence joined by adverbial conjunctions such as "therefore," "however," "nevertheless," "otherwise" and "furthermore."
3. Always use the semicolon to replace the word "and" in a headline because conjunctions should not be used in headlines for this purpose.

E. Hyphen

1. Use in compound numbers such as twenty-one.
2. Use in scores: The final run put Abilene on top 5-2.
3. Use with compound adjectives that precede the nouns: all-star game, 10-year-old girl, etc.
4. Do <u>not</u> hyphenate vice principal or vice president.
5. Do <u>not</u> hyphenate pass fail but write as follows: Pass/Fail.

F. Quotations

1. Always place periods and commas at the end of quotations inside the quotation marks. Place question marks or exclamation points outside the quotation marks <u>if</u> they punctuate the entire sentence.
2. Do not place the names of newspapers or the names of characters in a play in quotation marks. Newspapers or magazines should be underlined.
3. Use quotes to set off a word of unusual meaning: His "mansion" was a shack.
4. Use quotation marks around slang expressions, titles of books, plays, poems, songs, movies, hymns and TV programs.
5. Do not use quotation marks unless the words are exactly as the person said them.
6. If a quote is used in a headline, use single quotation marks.

14. Yearbook Layouts

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Layout Terminology

A.	Elements	Items which comprise a page (photographs, headlines, artwork, copy, white space)
B.	Spread	Two facing pages (2-3, 64-65, etc.)
C.	Layout-design	The arrangement of the elements of a spread
D.	Pica	Printer's unit of measure. Equivalent to one-sixth of an inch
E.	Gutter	Center section where book is stitched
F.	Bleed	Photograph or art work extending to the very edge of the printed page
G.	Signature	A folded printed sheet consisting of 16 pages ready for sewing into a book (pages 1-16, 17-32, etc.)
H.	Flat (plate or multiple)	One side of a signature (Pages 1, 4, 5, 8, 9, 12, 13, 16 or 2, 3, 6, 7, 10, 11, 14, 15)
I.	Internal Margins	The distance between the elements
J.	External Margins	White space between the printed or written matter and the very edge of the page
K.	Second Color	Using a color other than black
L.	Duotone	Photograph printed in two colors
M.	Full Color	A reproduction showing natural color
N.	Special Effect	Photographic distortion making a picture appear as artwork
O.	Cropping	Eliminating the unnecessary portions of a picture
P.	Portrait Picture	A photograph of an individual, usually taken at a studio, which emphasizes the head and shoulders
Q.	Copy	Any written material for a yearbook especially that which tells about the events on that page
R.	Captions	Identifying copy for pictures

S.	Headline	Type, usually 18 point or larger used to introduce the content of the spread or page
T.	Division Page	Special pages which introduce a new section
U.	Vertical	Running from top-to-bottom
V.	Horizontal	Running from side to side

Discussing the Basics

Basic elements compose yearbook designs

A. White space

1. portion of the page which is void of ink
2. visually, the lightest weighted of all the elements
3. normally placed at the outside of the design

B. Pictures or black space

1. the photographs used on a spread
2. visually, the heaviest weighted of all the elements
3. normally placed towards the inside of the design

C. Copy or grey space

1. printed story on the spread
2. visually weighted somewhere between white space and pictures
3. placed towards the outside of the design

D. Headlines

1. print, normally 18 point or larger used to introduce a spread
2. may be viewed as an extension of the copy element if situated over the copy
3. normally located towards the outside of the design when not used above a copy element

E. Artwork

1. least used of all elements
2. depending on the medium can be regarded as grey or black space
3. should only be used if of the highest quality

* * * * * *

I. Principles

A. Balance

1. A relatively equal distribution of ink density
2. Two types
   a. formal
      - mirror image--one page is a duplication of the other
      - first attempt at balance but now outdated

b. informal
- forerunner of sophisticated layout-design
- maintains a balanced ink distribution but designer can use a variety of sizes and shapes (one page must not mirror the other)

B. Dominance

1. That which attracts the reader's eye first
2. Five progressive degrees
   a. size--if a picture is one-fourth again as large as all other pictures it will be dominant
   b. severe cropping--a picture which undergoes severe cropping (eliminating all unnecessary portions of the picture)
   c. special effect--use of photographic distortion like fish eye, mezzotint, posterization or the use of artwork
   d. second color--the use of one additional color other than black
   e. full or four color--using color to make pictures look life-like

C. Movement

1. External elements looking onto page
   a. direct the eye movement of the external pictures inward
   b. pictures looking off the spread cause the reader to move to next page prematurely
2. Create a natural eye flow
   a. arrange elements in a logical manner
   b. avoid hopscotching from one point to another

D. Linkage

1. Use a consistent internal margin throughout the spread including the gutter margin
2. Bleed a picture element from one page to another to bind the spread together as in Look or Life magazines
3. Continue copy block from one page to another
4. Run a headline from one page to another. Care should be taken that the headline breaks between words and not in the middle of one.

E. Unity

1. Panel portrait pictures
   a. view a series of pictures as one element
   b. viewing each portrait as an individual picture looks disjointed

2. Maintain one layout style
    a. one style should be used throughout the book
    b. special pages have different styles
        - division pages should have different style
        - introductory pages could have a different style

II. Rules

A. Every spread must have one of the acceptable shapes as dominant

1. Square--gives visual impact
2. Vertical--creates tension
3. Horizontal--relaxes reader

B. Repeat the dominant shape
C. Contradict the dominant shape
D. Maintain consistent internal margins
E. Put copy and white space to the outside
F. Never use four picture elements

Mosaic Layout-Design

I. Mosaic

A. Start by placing a dominant picture near the center.

B. Use only one bleed to the external margin per spread.

C. Repeat the dominant shape.

and

D. Contradict it with one of the other acceptable shapes.

E. Be certain the horizontal internal margin does not split the page in half but is interrupted by at least a one inch drop or jump.

F. Copy and an abundance of white space always appears in the outside corners.

G. Maintain a consistent internal margin.

Mondrian Layout-Design

I. Mondrian

A. Subdivide the initial area both horizontally and vertically anywhere except the center.

B. Further subdivide subsequent areas anywhere except the middle.

C. Internal margins must at one point intersect forming a cross or right angles. (The vertical internal margin of the cross must run from top to bottom and the horizontal internal margin must run from side margin to side margin.)

D. Place the largest photo at the intersecting lines.

E. Repeat the dominant shape.

and

F. Contradict the dominant shape.

G. All picture elements must bleed off the outside of the page as is shown here. This is one layout style where one picture may bleed off two margins.

H. The page will be full except where copy and captions do not bleed off externally.

I. Copy may be placed on the inside.

J. Use consistent internal margins.

Modified Layout-Design

I. Modified

A. Like Mondrian, subdivide both horizontally and vertically anywhere except the middle.

B. Further subdivide the subsequent areas anywhere except the middle.

C. Place the dominant picture at the intersection of the vertical and horizontal divisions.

D. Repeat the dominant shape.

E. Contradict the dominant shape.

F. Like Mondrian the vertical internal margin should run from top to bottom.

G. Like Mosaic the horizontal internal margin should not split the page in half but should be stopped by a vertical element to form a T.

H. As a weighted compromise between Mondrian (heavy) and Mosaic (light), one picture per external margin should bleed.

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Principles of Layout

Layout is the physical placement of elements of a spread. Design is the arrangement of elements to create a style.

Margins: Establish before you begin

1. One element on a spread should touch the margin.
2. Printers' sheets supply good guidelines.
3. Gutter margins need not be over 4 picas.
4. Inner margins--space between elements must be consistent. One, 1½, or 2 picas are best.
5. Type must not extend into any margin area.

Planning spreads

1. Always work in double-page spreads as though they were one page.
2. Every spread should have a center of interest.
   a. usually a dominant picture
   b. maybe unusual type
   c. dramatic or unusually cropped picture
3. Begin from the inside and work out.

Columnar layout

1. Choose two- or three-column layout.
2. Use columns as a guide for body copy and caption width, and keep them consistent.

Picture size and placement

1. Use a variety of sizes and shapes with the dominant picture 1½ to 2 times larger than the next.
2. Avoid enlarging poor quality pictures.
3. Avoid pictures of the same size.
4. When running a picture through the gutter, be careful that the action is not trapped.
5. Avoid pictures with subjects facing off page.

Elements of layout

1. Every spread should contain pictures, body copy, captions, a headline and white space.
2. Place captions as near the picture they identify as possible. Avoid clustering captions.
3. White space should be to the outside. Avoid gaps of white space on the outside.

Linkage

1. Every double page spread (DPS) needs to have unity or linkage.
2. Pictures across the gutter may do this.
3. Another technique is to use an eye-line of white space running horizontally across the gutter.
4. A thin rule from one page to another may be used.

TYPOGRAPHY

Headlines

1. Size is determined by the impact you wish to make.
2. Most effective headlines are not centered. They are flush left or right.
3. They can lead into copy from the left, right or directly above, or they may be separate.
4. Avoid vertical type. Sideways is acceptable if used sparingly.
5. Avoid all-capital or all-lower case heads. Downstyle heads are the newest trend.
6. According to your type program, work with your representative to decide what sizes are best for you. Generally, 24 and 30 pt. heads are best for smaller books, with 36 pt. for larger ones.

Body Copy

1. Generally 10 pt. is best for body copy, with some larger pages using 12 pt. Captions and idents are best in 8 pt.
2. The lead-in for a caption can be in all capitals, bold face, italic, etc., to set it apart from the rest of the caption.
3. Captions may be overprinted or reversed on a picture, but this must be used very carefully. Check to see if it involves an extra cost.

Special effects

1. Four-color is expensive. Check with your representative to see how you can use color with the least expense.
2. Spot color can be very effective and is less expensive.
3. Photomechanical screens can be effective; they have been overused, and students are well advised to use them sparingly.
4. Art type can be purchased so that students may set their own headlines. It takes time and care, but is a good way to individualize the book.
5. Lines or rules have become very popular, but avoid those which are more than a pica wide. They call too much attention to themselves.

Layout Exercise

Exercise 1

1. Place your name on the back of the layout sheet in the lower right hand corner.

2. You are designing a page for the Student Life section of the yearbook. Mark all pictures with an X, all copy with straight lines and all headlines with wavy lines. Allow 2 picas for all internal margins.

3. On the left hand page, draw a picture block--20 picas wide x 20 picas deep (it is not a bleed)--and locate it on the inside center margin.

   Two picas below the above, draw a picture block--20 picas wide x 32 picas deep (it is not a bleed)--and locate it on the inside center margin.

   Draw a 2-line headline on the page, to the left of the first picture block, 19 picas wide x 6 picas in depth.

   Skip the 2 picas for internal margins and then put a copy block, which should measure 19 picas wide x 32 picas deep.

   Skip 4 picas and then place a cutline copy block that measures 17 picas wide x 6 picas deep.

4. On the right hand page, draw a picture block at the center top that is 22 picas wide x 34 picas deep and that bleeds at the top.

   To the right of this picture, put a cutline block that measures 4 picas down from the top of the page and measures 24 picas wide x 6 picas deep.

   Leave two picas below this and put a picture block that measures 28 picas wide x 25 picas deep and that bleeds.

   Leave two picas below this and start at the center again with a picture block 47 picas wide x 28 picas deep. This picture does not bleed to the gutter or to the right side.

Exercise 2 (Layout designed of your own choice)

1. Please place your name on the back and state whether your layout is Column, Mosaic, Mondrian, Modified, Modular Horizontal or Modular Vertical.

2. Draw a DPS for either a sport of your choice or for an academic area of your choice. Label it at the bottom.

3. Be sure the DPS has the following:
   1 Headline (a two-line headline)
   1 copy block
   A minimum of 7 pictures for the two pages
   Cutlines--your choice. One copy block per page for all on that page or a cutline under each picture

4. Write in each picture block what you would like to see happening in that picture if you were taking it yourself.

Sample Layout and Copy Style Guidesheet

A guidesheet like the one below, in which the layout and copy styles are identified for each section of the yearbook, should be distributed to each staff member. Using such a guide should help eliminate confusion and/or mistakes when putting the yearbook together.

ACADEMIC SECTION

Layout style for Academic Section is to be _____

Copy information for above:

Headline size - _____
Headline style - _____
Headline type - _____
Headline space and placement - _____
Body copy size - _____
Body copy style - _____
Cutline/ID size - _____
Cutline/ID space and placement - _____

ATHLETIC SECTION

Layout style for Athletic Section is to be _____

Copy information for above:

Headline size - _____
Headline style - _____
Headline type - _____
Headline space and placement - _____
Body copy size - _____
Body copy style - _____
Cutline/ID size - _____
Cutline/ID space and placement - _____

CLUBS/ORGANIZATIONS

Layout style for Club/Organization Section is to be _____

Copy information for above pages:

Headline size - _____
Headline style - _____
Headline type - _____
Headline space and placement - _____
Body copy size - _____
Body copy style - _____
Cutline/ID size - _____
Cutline/ID space and placement - _____

HONORS SECTION

Layout style for Honors Section is to be _____

Copy information for above pages:

Headline size - _____
Headline style - _____
Headline type - _____
Headline space and placement - _____
Body copy size - _____
Body copy style - _____
Cutline/ID size - _____
Cutline/ID space - _____

TITLE PAGE/TABLE OF CONTENTS AND CLOSING

Layout style - _____
Copy style - _____

FACULTY/ADMINISTRATION

Layout style for Faculty/Administration is to be _____

Copy information for above pages:

Headline size - _____
Headline style - _____
Headline type - _____
Headline space and placement - _____
Body copy size - _____
Body copy style - _____
Cutline/ID size - _____
Cutline/ID space - _____

STUDENT LIFE

Layout style for this Section is to be _____

Copy information for above pages:

Headline size - _____
Body copy size - _____
Cutline/ID size - _____
Cutline/ID space - _____

CLASS SECTION

Layout style for Class Section is to be _____

Copy information for above pages:

Headline size - _____
Headline style - _____
Headline type - _____
Headline space and placement - _____
Body copy size - _____
Body copy style - _____
Cutline/ID size - _____
Cutline/ID type - _____

Where Are You Now?

- You've studied the yearbook contract and know the confines within which you must work. From your contract you know

  1. the number of books to be printed.
  2. the number of pages, trimmed size.
  3. the quality and weight of paper to be used.
  4. the method of binding.
  5. the type of cover to be designed or selected.
  6. which sections, if any, are to be printed in more than one color.
  7. the delivery conditions--deadline scheduled.
  8. the miscellaneous pricing information.

- You know whether you are working with a fall or spring delivery and the advantages and disadvantages of each plan.

- You have worked out a distribution procedure and a subscription plan to conform to whichever delivery you are working with--fall or spring.

- You have selected and started the training of your staff and have settled on Plan #1 or Plan #2 as previously discussed.

- You have had brainstorming sessions with your staff and have thoroughly analyzed and criticized last year's book. You've scrutinized top quality exchange yearbooks for ideas; you know what is good and bad.

- You have completed a random list divided by subjects and the number of pages you wish to allocate to each subject, using last year's book as a guide.

- You have determined yearbook content by doing your first ladder as a means of organizing, remembering always to work in double page spreads.

- You have posted the Progress Chart sent by your yearbook company, which duplicates all the information found on the ladder but offers working room to assign pages to staff members, to list due dates, etc.

- You have determined how many pages and which ones on your ladder are due on the first deadline and have posted it on the Progress Chart so that you are all working toward a common goal.

- With your copy editor you have determined a style sheet, distributed information forms, set up an interview and beat schedule for frequent and periodic calls and taught your staff how to fit copy, count headlines, etc.

- You have decided on a typography schedule with the assistance of your yearbook representative.

- You have completed at least the basic rudiments of copy and layout rules and have completed exercises to see if your pictures will make size.

- You have "brainstormed" a theme and have finally decided on one and how to weave it into your book.

So, where are you now, except exhausted? You're ready to get it all together. If you are a beginner, you now need your representative.

Appendix

Newspaper Glossary of Terms

Ad Advertisement

Add Copy to be added to a story already written

Advance A preliminary story concerning a future event

Agate 5½-point type. Also, any face used to set tabular matter in newspapers

Air White space

Alley Strip of white space separating columns of type of a newspaper page

Anchor To place strong display elements in corners of a newspaper page

Angle A slant or special aspect of a story

Armpit To place narrow headline immediately under wider one

Art A general term for all newspaper illustrations

Assignment Any news-gathering task given to a reporter

Bank One line of a head. Also that area in composing room where typographic material is stored prior to use

Banner A headline stretching across the top of a page; also called a streamer or banner line

Basement Lower half of newspaper page, especially front or section

Beat A reporter's regular assignment

Ben Day A method of laying a screen (dots, lines, and other textures) on line plates to obtain various tones and shadings

BF or bf Abbreviation for bold face (blacker) type

Bleed Excess of printing areas extending beyond the trimmed edges of the sheet or page, thus eliminating the white margin between the printing and the edge of the trimmed sheet or page

Blow up To enlarge any printed matter

Body Type of comparatively small size used in blocks of copy in contrast to display type, such as headlines. Also called body type

Boldface Letter of normal form and width but of heavier strokes, used for emphasis

Boil or boiled down Reduce wordage in a story

Border Plain or ornamental frame around advertising, etc. Border material is usually wider or more ornate than rules used for similar purposes

Box Typographic element surrounded on four sides, or top and bottom only, with border or rule

Broken rule Coin-edge border of small, parallel lines

Bulletin A last-minute news item on an important subject

Bump To tombstone heads

By-line The reporter's signature carried at the top of a story, as "By Earl Cox"

Burn To expose photosensitive metal to light through negative to create a printing plate

Caps Abbreviation for capital letters

Captions Explanatory matter accompanying pictures. Most commonly used for magazines; in newspapers usually called cutlines

Center spread Two facing pages at center of section of newspaper; see Double truck

Character count Method of copy fitting

Chase Rectangle of steel in which are gathered elements of printing form

Circus makeup Unorthodox method of making up a page, heavy type, big heads, and much "art" for garish effect, haphazard, sensational makeup

Clean copy Copy requiring few corrections

Clip Abbreviation for a clipping from a newspaper or from the files of the morgue

Color Coloring a story implies introducing an element of bias or editorial point of view. Giving a story color means brightening the story with human interest material. Also the apparent tone or density of a page.

Column inch Area 1 inch deep and 1 column wide, used for measuring newspaper contents, especially advertising

Column rule A divider separating columns

Copy All original material to be converted to type or engravings, but especially news content

Copy fit To determine by mathematics the area that a given amount of copy will occupy as type

Copy desk The desk where copy is edited, headlined, and prepared for printing

Copyholder Assistant to proofreader; holds the copy while proofreader reads from the type

Correction line New line of type set to correct an error in previous setting

cpp Characters per pica

Copyreader Corrects copy errors in punctuation and grammar, checks copy for accuracy, and sometimes writes heads

Cover To get all the available information about an event

Credit line A line giving the source of a story or cut, especially if the source is not a regular staff member

Crop To cut away portions of a picture to give it the desired size or composition

Crossline Headline of single, full line

Crusade A newspaper campaign to bring about a desired reform or improvement

Cub A beginning reporter

Cut Photoengraving

Cutlines Explanatory matter accompanying pictures. In magazines usually called captions

Cutoff rule Thin, horizontal dividing lines in newspaper page

Dateline The opening of a news, usually wire, story, showing origin and date of filing

Dead Copy that is too old to be used

Deadline The last moment to get copy in for an edition

Display ad Advertising matter other than classified

Display type In composition, type set larger than the text – used to attract attention, headline type

Dope Advance information, often based on gossip or rumor

Double truck A two-page layout made up as one by eliminating the normal margin between pages. Commonly used by tabloids in setting up photographs on the two center pages; also used for advertisements

Down style A newspaper style in which a minimum of capital letters is used, capping only the first word and proper nouns in a headline

Dummy A diagram or layout of a newspaper or magazine page, showing the position each story and picture is to have

Duotone Color printing technique that creates single image from two impressions, one in dark ink, usually black, and the other in a lighter

Dutch wrap Continuation of body type to column at right not covered by a headline

Ear Editorial matter at top corners of front page alongside flag

Edition All copies of newspaper printed at one time without typographic changes

Edit To correct copy; also abbreviation for editorial

Editorialize To express an opinion in a news story or a headline; may be done only with editorials

Em Unit of measuring, the square of size of type; an En is half an em

Exchanges Copies of newspapers received by a paper when it exchanges subscriptions with other papers

Exclusive A story printed by only one paper, a scoop

Eyebrow Kicker head

Face Style or cut of type

Family Major division of type faces; all the variations in a design of a particular type face

Feature To give prominence to a story or to play up a particular angle of a story; also any story that has human interest or syndicated matter

Filler Short minor story used to fill space where needed

Five W's The elements normally included in a straight news story; an "H" has been added, so the entire list is Who, What, When, Where, Why, and How

Flag The front-page title or logotype of the newspaper

Flash The first brief bulletin from a press association with information about an important news event

Floating flag Nameplate narrower than full width of page, displayed in positions other than at the top of the page

Flush Even with the column margin; type set flush has no indentation for paragraphs

Fold The point at which the newspaper page is folded in half

Follow or follow-up Story giving later developments of an event previously reported, a "second-day" story

Folio Page number; in common use, folio lines include volume and number, date, and name of newspaper in small type on inside pages

Font Complete assortment of all letters and characters of one size and style of type

Format General appearance of newspaper, especially page size and number of columns

4-across-5 Flatout technique in which four columns of type are spread across a 5-column area; also called 4-on-5 (or 2-on-3, etc.)

Fourth Estate Traditional term for the press

Future A memorandum about a story that will develop later; it is generally noted by the editor in his futures book for a later assignment

Futures book Calendar or notebook kept by the editor containing notes about upcoming events

Galley Shallow 3-sided tray in which type is stored after it is set and before being placed in form

Galley proof First impression of type, made to detect errors

Ghost A ghost writer is one who writes stories for another's signature

Glossy A shiny-finish photographic print

Gutter Margins between facing pages or unbroken space from top to bottom of a page not interrupted by copy or pictures – try to avoid it

Guideline A word or short phrase used in a slug at the beginning of every piece of copy to identify the story for the convenience of news editors, the make-up editor, and others

Hair line A very thin line, thinnest rule used in newspapers

Halftone Made from a photograph and used in such a way that dots create the effect of lights and shadows; a picture

Hanging indent Style of setting type so second and each succeeding line are indented same amount from left

Head Short for headline. Also the margin at the top of the page

Headline Display type that seeks to attract the reader into body type, usually by summarizing the story

Headline Schedule (Hed Sked) A chart or record of all the types of headlines used by a particular newspaper, usually specifying the unit count for each

Hood Three-sided box around a headline; also called an umbrella

Horizontal makeup A pattern in which multicolumn heads create strong units across the page

Human interest Emotional appeal in the news

Ident line Name of person under photo, usually portrait

Initial letter First letter in word set in larger or more decorative type

Insert Copy that is to be inserted in a story already sent to the composing room; also a pre-printed advertising brochure put inside your paper

Inverted pyramid The standard news story structure; most important fact comes first with following paragraphs getting less important; also headline style of centered lines each narrower than the one above it

Issue All copies of newspapers printed in one day, consisting of one or more editions

Italics Italic type. The letters and characters slant to the right

Jump head The headline on a story continued from another page

Jump line Line in body type that indicates story has been continued from other page

Justify To space out a line of type, a column, or a page to desired length, so left and right margins are straight, or so top and bottom lines are straight

Kicker Small head, usually underscored, above and slightly to the left of the main head

Kill To eliminate all or part of a story whether in copy or type form

Layout The drawing or sketch of a proposed printed page

lc Lowercase. A slash (/) through the word or letter indicates this

Lead (leed) The first paragraph of a story. Also a tip which may lead to a story

Lead (led) To add interlineal spacing to affect readability or to justify columns

Letterpress Relief printing in which raised image captures ink and deposits it on paper

Logotype A cut containing an identifying word or words, such as the name of a newspaper or a section heading or a business name

Logo Abbreviation of logotype – may be newspaper flag or nameplate, signature cut in an advertisement, identification of page or section, etc.

Lower case Small letters as opposed to capital letters

Makeup General style in which elements are arranged on newspaper page. Also, as two words, to produce forms from which newspaper is printed

Mat Abbreviation of matrix, the mold from which characters, newspaper pages, illustrations, etc., are cast; not used with the offset method without additional processing

More Word placed at the bottom of a page of copy to indicate that the story does not end there

Morgue The newspaper's library for all kinds of reference material, old newspapers and clippings, pictures, etc.

Mortise To cut area out of halftone plate so that type or another picture may be inserted; such openings cut out of the corner of rectangular plate is notch or external mortise. Opening completely surrounded by picture is internal mortise; that surrounded on three sides is bay

Nameplate Flag, log, name of newspaper in display form as it appears on Page 1

Newsprint A low grade of paper, relatively inexpensive, used for newspapers

Offset Abbreviation for offset lithography, the process where the ink is transferred from the plate to a blanket and from the blanket to the material to be printed

1-up Layout technique that uses one more column of space than of type; also called flatout

On the hook Typewritten copy awaiting conversion into set type

Opaque To remove from negative unwanted flaws such as shadows of pasted on material, dust specks, etc.

Op-ed Opposite editorial page, page of comment facing editorial page

Overlay Sheet of transparent plastic placed over drawing and on which is drawn those areas to be printed in color or are written instructions to the platemaker

Overline Display type above picture, headline over a picture

Overset Type in excess of what can be used for given issue and too timely to be held for future use

Pad To make a story longer by using more words than are necessary

Page proof First impression of whole form

Photographic matrix Photographic image of mechanical form which is made offset plate without use of a negative

Pica Unit of printer's measurement, 12 points. Six picas equal one inch

Point Printer's unit of measurement, approximately 1/72 of an inch; 12 points equal 1 pica

Porkchop Thumbnail, half-column portrait

Process color System of printing three primary colors to reproduce full spectrum

Proof Rough print of type or plate used to detect errors

Proofreader Person who examines rough impressions to detect errors and correct them

Pyramid Advertising on newspaper page; also pattern for arranging advertising roughly as one or two triangles on a page; also abbreviation for inverted pyramid

Put to bed An edition is put to bed when all the pages are closed

Retouch To correct errors or strengthen weaknesses in photograph

Reverse Printing plate or area with black background on which type appears in white

Register Correct placement of printing on the sheet. In color printing, register means the correct placement of each plate so that the colors are laid down properly with running "off-register"

Release Publicity handout, a press release. Also to permit publication of a story at a specified time. In photography, a release is signed by a person authorizing use of his picture

Revise A second proof, made after the type has been corrected. Also instructions to the writer to rewrite the story

Rewrite Literally, to write the story again

Rim Group of copyreaders who sit around desk (often horseshoe-shaped) who prepare copy for composing room according to instructions of supervising editor sitting within the opening or in the slot; also a name used for the desk itself

River Unwanted strips of white space within blocks of body type resulting from excessive spacing between words

Rotary Printing press in which image on curved surface prints on continuous roll of paper

Roman type Upright, vertical type, as distinguished from slanted italic type

Runover Part of a story which continues on a second page

Sans serifs Ethnic division of Monotone type face, usually with curves more graceful than those of Gothic; commonly a term applied to all type faces without serifs

Scale To determine size of plate to be made from artwork of specified size

Screamer Banner head

Screen Plate, glass, or film with cross-ruled opaque lines used in camera to break continuous illustrations and art into halftone screens; also the number of lines or dots to the linear inch on printed illustrations

Section logo Display device, usually combining miniature of newspaper flag, which identifies the section

Sequence Series of pictures showing consecutive action at short intervals

Serif Small finishing stroke at end of main strokes of letter

Short A minor, brief story

Sidebar Closely related story subordinate to main one

Sideless box Decorative rule or border at top and bottom only of type block

Signature Group of pages printed on single sheet of paper prior to folding and cutting to create individual pages; also the company name appearing in an advertisement

Skyline Headline, usually without accompanying body type, at top of Page 1

Slant An angle of a story; a story is slanted when a certain aspect is played up for policy or other reasons

Slug Piece of spacing material 6 points thick; also line of type from linecaster

Slug line Significant word or two that identifies story throughout its processing

Spot news News obtained on the scene of an event, usually unexpectedly

Spread The display given to an important story; a double spread is one across facing pages

Solid Type set without additional interlineal spacing

Space Advertising areas in newspaper

Spot color Flat color, any other than process

Standing heads Those which are reused without change

Stepped head One in which, with lines of approximately equal length, first is flush left, the last flush right, and the middle – if any – is centered

Straight matter Straight copy, body composition as contrasted to display matter; also editorial matter as contrasted to advertising

Stet Direction to let it stand; used to indicate that matter that has been corrected is to remain as it was originally

Story The general term applied to any newspaper article written by a reporter

Stock Paper

Straight news A plain recital of news facts written in standard style and structure without coloring or embellishment

Straight run Method of printing several copies of a newspaper simultaneously

Streamer Banner headline

Strip in To combine a headline so that it surprints on a halftone and to combine line and halftone negatives prior to making offset plates

String A correspondent's clippings pasted together

String book A notebook or collection of items written by any given individual

Stringer An individual in another area who submits articles to a newspaper without a given schedule or assignment

Style Consistent literary or typographic usage as established for a specific publication; usually explained in a Style Book or a Style Sheet

Subhead Short line of centered boldface used to break up large masses of body type

Summary Copy, usually on Page 1, that combines condensed versions of news stories with an index

Summary head Headline form that gives brief condensation of news story

Tabloid A newspaper of small page size, usually 5 columns wide and 18 inches deep; also journalistic approach concentrating on frothy content and flashy display

Tear sheet A clipping sent to an advertiser as proof that his ad has appeared; it is customary to send the entire sheet on which the ad was printed

Thumbnail Small, hastily drawn dummy for advertisement; also half-column portrait accompanying a story; also single quotation mark or apostrophe

Tight Generally, too full; applies to crowded lines of type, pages, sections, entire editions; a tight paper is one without much room for additional news or advertising

Tip Information that may lead to a story

Tombstone Bumped headlines side by side

Trapped space Area of white space completely surrounded by typographic elements, should be avoided

Tripod Headline form of a single line of large type at immediate left of two lines of smaller type

Umbrella A three-quarter box over a headline

Underscored Typographic elements, especially headlines, that are given added weight by a rule immediately beneath them; usually used on kickers

Uppercase Capital letters

Up style The newspaper style that calls for more capitalization, as opposed to down style

Vertical makeup Page pattern in which no element crosses column rule or alley between columns

Volume All issues of a newspaper published within one year; the volume number of a newspaper thus indicates its age

Wrap To continue type from one column to the next

Weight Relative thickness of strokes comprising type characteristics

Well Deep, narrow opening for editorial matter between two steep ad pyramids, especially at the bottom of a page

Widow Type line shorter than full measure, usually 50 percent or less; this is really bad if it's left alone at the end of a leaded column or carried alone to the top of the next column

Width Basic variation of letterform that results in condensed or extended forms

Wire copy Editorial matter supplied by outside sources, especially that transmitted by telegraph or Teletype from news services

Yellow journalism Sensational journalism

Yearbook Glossary of Terms

Artwork Drawings, charcoals, watercolors, any pictorial art prepared for use in the yearbook; motif; design

Backbone The back of a book that connects the covers; also called the "spine"

Binding Attached covering of the pages of a book

Bleeds or bleedoffs Pictures, line or solid color that extend beyond edge or edges of the page so that when margins are trimmed, picture or color is cut off, trimmed even with edge or edges of page

Body copy "Story" copy; main copy covering content, as opposed to headline, caption, cutline, identifications, advertising copy (see copy)

Caption Supplementary line or lines of copy above or below a picture to describe it (also called a cutline)

Character A letter of the alphabet, a numeral, mark of punctuation or other symbol used in typesetting

Copy Written material to appear in a yearbook or newspaper

Copyread Checking of copy by copyreader, editor or other staff member to ensure accuracy, correctness and consistency with stylesheet

Count Checking, counting to assure accurate fit. **Character count** Counting of characters (letters, punctuation marks, spaces, etc.) in copy to make sure it will fit into type area planned for it. **Unit count** counting of units; number of spaces or letters in a line (such as a headline) that units will occupy when set in type; the unit must be predetermined, according to the size and style of type employed

Cropping Marking a photograph to indicate the part desired for enlargement or reproduction, trimming away of background, foreground, sides of a photograph to remove parts that do not contribute to the center of interest

Deadline A time limit set for all copy, artwork, photographs to be sent to printer; "last minute" when copy of any kind can be accepted by the editor

Double page spread (D.P.S.) Facing pages with continued subject matter, treated as a single page unit rather than two

Dummy Detailed plan, "blueprint" of the yearbook

Duotone Process by which a halftone is printed in black and second color

Endsheets Paper of great tensile strength, printed or plain, used to hold the book to the cover. There is an endsheet in the front and in the back of the book

Flop Printing a picture from the wrong side of the negative to show subject facing the opposite direction. (Caution should be observed here in case subject would object to hair being parted on the wrong side, etc.)

Flush To set the first word of a paragraph without indenting

Flush right-left In composition, type matter set to line up at the right, "Justified," or Left, "Justified"

Gutter Inner space between two facing pages; blank space that furnishes the back or binding margin of a book sheet. (Sometimes called the binding fold)

Halftone Plate that reproduces photographs, shaded pencil, charcoal, or wash artwork; made by photographing original through a screen, breaking the original up into dots in a pattern of the gradations of the original

Justify To make lines of type of exact length with each other so that they will line up solidly; setting type in such a way that both sides of column are straight

Layout Plan for pleasing arrangement (according to certain principles) of body type, display type, pictures and white space

Line drawing A drawing in which all components are black and white, with no gradations or shaded parts (no grays)

Margin White space (border of white) around a page

Montage The blending of several pictures into an appearance of one picture

Mortise An opening in a cut for inserting type (letterpress); cutting a hole in a picture to insert type or art work

Overprinting Printing over a halftone, etc.; black printed matter appears over gray or light areas of a picture

Page proofs Proof of a page after it has been pasted up at the company

Pasteup All components of a page mounted on a backing sheet ready to be photographed to make the negative for the plate for offset printing

Pica A unit of printer's measure; it will do to remember that there are six picas to an inch

Point Unit of measure of type size, about 1/72 of an inch. Refers to height of letters from base to top

Proof Sample impression of type, engraving, plate or picture for purpose of checking accuracy, quality

Publisher Sponsor or owner of publication, newspaper, magazine, book; the school is the publisher of the yearbook, school newspaper

Reduction The reducing in size of picture, copy or art

Reverse printing Printing from plates in which the black and white have been reversed; white appears where black normally would appear

Signature Folded printed sheet forming one section of a book — 16 pages for the yearbook

Theme Central idea or concept; narrative thread that unifies or coordinates